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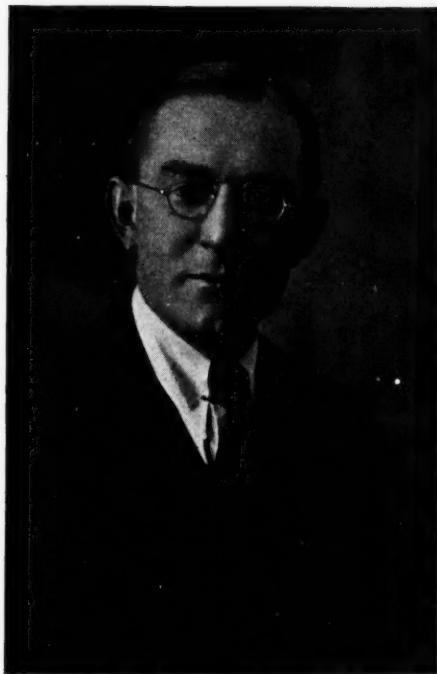
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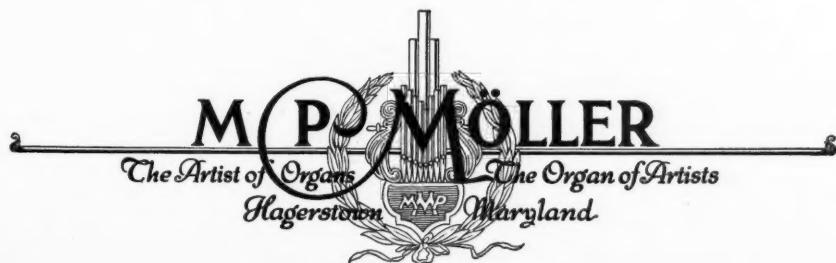
Of the new Möller four-manual organ recently installed in the First M. E. Church in Lancaster, Dr. Harry A. Sykes says:

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Christmas Music

Prepared with Special Consideration to the Requirements of the Average Chorus

A GUIDE FOR PURCHASERS

Obvious Abbreviations:

s.q.cq.gc.—chorus, quartet, chorus (*preferred*) or quartet, quartet (*preferred*) or chorus.
s.a.t.b.h.l.m.—solos, duets, etc.
o.u.—organ accompaniment, unaccompanied.
e.d.m.v.—easy, difficult, moderately, very.

There are not many new anthems to be added to the few reviewed in our November magazine. Gray has issued W. Y. Webbe's arrangement for chorus of the soprano solo, "I Know that my Redeemer Liveth," for those not opposed to such things in spite of the wealth of much better original materials; Mr. Webbe has done his work well, and there is no complaint in that regard. He also has it arranged for 3-part women's chorus, for which there is much better excuse and more practical use.

M. SCHLOSS: "BELLS OF NOEL," arr. by H. D. McKinney, published as a solo for high and low voices, with or without violin obbligato, and as S-A duet and S-S-A trio, both with violin obbligato. Of the six versions, the trio seems most effective. It is an attractive piece of music, quite suited to women's voices, is tuneful, simple, and excellently effective. Fischer, 1930, 15c.

CARLO ROSSINI: "EMMANUEL," another fine practical number, available in six versions, solos, duets, mixed chorus, men's chorus. It is of that simple, melodious, old-flavored type of music so suitable for the Christmas program, and in fact its melody comes from an old Carol. A true artist will be able to do wonders with his interpretation of this, whether he be a soloist or a choirmaster. It is not strictly a carol, nor is it strictly an anthem; it reminds us somewhat of that magnificent "GESU BAMBINO" of Pietro Yon's. Music of this type is simple, but behind the simplicity there is a magnificence of feeling. Any good choir can do this effectively and it is of such character and beauty that we believe every congregation will welcome it. The version for men's chorus, which will be ready by December 1st, certainly ought to be highly effective also. Fischer, 1930, 15c.

PHILIP JAMES: "STABAT MATER SPECIOSA," a "canticle" for chorus, orchestra, soprano, and baritone, 43p. d. English text also. 22 minutes for performance. Choirmasters who are familiar with Mr. James' best work, need to subtract from their estimate of this cantata quite a little of the too-involved technic and add a very considerable quantity of melodiousness; as a result they will deem it a very beautiful, appealing, modern, but practical composition. It looks as though someone has taken the Composer into the private lecture-room and delivered a long oration on the theme, "Extreme Modernism is Extreme Foolishness," and Mr. James has emerged with a finer conception of what music is all about. In this splendid work he goes far enough to retain the majority of his boosters, and that without remaining in the category of those who write stuff a hundred other men could duplicate. In other words, we're enthusiastic, genuinely enthusiastic, about this composition. Organists who demand two rehearsals a week through the busy season can still undertake this cantata as late as December first and do a creditable job of it. Gray, 1930, price indistinctly marked but it looks like 75c.

L. CAMILIERI: "THE ANGEL'S STORY," 2p. cq. e. A carol in 6-8 rhythm and joyful mood. Gray, 10c.

FRANCK: "YULE," arr. Edward Shippen Barnes, 7p. e. An anthem. Ditson, 15c.

FRANCES McCOLLIN: "THE HOLY BIRTH," 11p. 6-part writing. c. md. This would appear to be the most interesting of the present list of new Christmas publications, in spite of its striving for new effects, or rather odd effects—such as the consecutive dissonances in the fifth measure, not to mention also the consecutive fifths in the opening measures. We cannot deny that the consecutive fifth is returning, introduced by jazz composers and painfully present in all vocal radio programs of current jazz compositions. This number is of the anthem type and choirmasters needing a work with big effects, and fortissimo singing, will do well to select this. It has musical worth as well as such values as come from forcing ourselves to coin new words, musically speaking; if a literary man were to follow the musician's method and deliberately coin new words, would it help or hinder him? Presumably the good old rule holds here: stick to the oldest of the new and the newest of the old. This, as has already been said, is really a good Christmas anthem. Ditson, 15c.

WILLIAM S. NAGLE: "THE KING OF KINGS," 8p. equ. An anthem in moderate tempo, 4-4 rhythm, and minor key. Ditson, 15c.

Old French: "ANGELS SINGING O'R THE PLAINS," for men's voices, arr. by Dr. George B. Nevin, 7p. e. Of the hymn-tune type, smooth, agreeable, with a familiar sound that will at once make it more interesting to the congregation. The arranger has held himself in restraint and we find none of the top-note screetch ordinarily demanded of tenors. It's really a good arrangement for practical use. Ditson, 15c.

MARION BAUER: "THREE NOELS," for 3-part women's chorus, 16p. "TRYSTE NOEL," "I SING OF A MAIDEN," and "ULLAY ULLAY LYTEL CHILD," all in one cover, in three different moods, and each piece requiring very careful work in the shading and tone quality. Schmidt, 25c.

T. F. H. CANDLYN: "IN EXCELSIS GLORIA," women's voices. 3-part, 5p. me. A composition by Mr. Candlyn always demands serious attention, and the present number gives promise of repaying all who undertake its presentation. Schmidt, 12c.

LOUIS ADOLPHE COERNE: "A RHYME FOR CHRISTMASTIDE," solo for medium voice, 3p. me. The type of music that can be safely presented only to congregations that have the first lessons in music appreciation. Ditson, 50c.

FRANCES McCOLLIN: "SLEEP HOLY BABE," solo for high voice, 6p. me. Again we select Miss McCollin's work as the best in its class for the current season. This solo ought to give a really charming effect, but let it not be attempted by wood-choppers and theater-ushers; we should approach such music with considerably more than the better average of interpretive ability. Too bad there are so few genuine interpreters among those who play and sing and expect the public to pay for listening. This song is worth hours of preparation, but we venture the guess that the singer who sings it and the organist who plays it will do so in public after not more than two once-overs together. And we call that musicianship. Ditson, 50c.

—THE LATEST CHRISTMAS ISSUES—

It takes time to build an organ and it takes time to complete, edit, compose, proof-read, lay-out, correct, print, bind, and mail a magazine. Having other things more pressing at the last minute, we have time and space for but the briefest possible mention of the following Christ-



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▲ ▲ ▲ You who know good music and the most faithful means of expressing it ▲ ▲ ▲ You who, because of the tonal beauty, technical accuracy, and obedient response of Pilcher Organs, will eventually become our patron ▲ ▲ ▲ To know you is our wish ▲ ▲ ▲ To thoroughly and permanently satisfy you is our business ▲ ▲ ▲ Your inquiry is respectfully solicited.

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THE VOICE OF INSPIRATION

mas numbers which have been issued too late for adequate review:

German: "WHOM OF OLD THE SHEPHERDS PRAISED," arr. Alfred E. Whitehead, 5p. cu. me. Gray, 12c.

15th Century: "UNTO US A BOY IS BORN," arr. Dr. Whitehead, cu. some 8-part writing. me. Gray, 12c.

Breton: "ON CHRISTMAS DAY ALL CHRISTIANS SING," 8-part chorus, with brief contralto obbligato, arr. C. F. Manney, 7p. me. Gray, 12c.

Russian: "HOLY ANGELS SINGING," arr. Clarence Dickinson, cu. 7p. Unusually effective. Gray, 12c.

Corsician: "IN A STABLE MEAN AND LOWLY," arr. Dr. Dickinson, 8p. cq. 1. me. Gray, 12c.

16th Century: "NOW SING WE," arr. Dr. Whitehead, cu. 5p. me. Gray, 12c.



CARL WILHELM KERN: BERCEUSE, 3p. e. A melodious little piece that depends very much on beauty of registration. The suggested registration calls for Vox Humana and Cor Anglais, which is very good. The reader needs to constantly remind himself or herself that in the making of music there are no laws but the law of beauty; there is no such thing as a man's right to say that this or that or the other piece of registration we have chosen is all wrong; just so long as it is beautiful to the player, it certainly is not wrong but very much right. Organs are made to give musical beauty; by registration we create or annihilate beauty. How about trying the Chimes on the second staff of the first page where the isolated pedal notes are given, and experimenting till we find a note of the chord that sounds most pleasant to our ears? The piece can be made very melodious and appealing. Presser, 35c.



CONTEMPORARY AMERICAN ORGAN

By WILLIAM H. BARNES

Here is a book the like of which has not been seen before in the organ world. It was written at this time because the readers of T.A.O. had so often requested information as to where they could obtain a book that would tell them something about electric action and the modern mechanism of the organ. T.A.O. kept the request in mind (we were in fact not permitted to forget) and cast about for an author. It was discussed with various persons more or less competent—and perhaps slightly willing—to undertake the book, and three projects ultimately got under way. Two of them were limited in scope, and even in purpose, and were not intended to be the answer to the demand. The third one, the subject of this review (I believe it was the third one to be started) was completed first, and with unprecedented vigor. It was intended to be the complete answer to the demand and its completeness is most gratifying. All other books of the kind, published or proposed, are insignificant in comparison.

When the Author first displayed his manuscript it was instantly apparent that not only was this the book that was in demand but also that it was vastly more detailed, vastly more complete and satisfying than any of us could have hoped for. Mr. Barnes was already undoubtedly the best-informed organ enthusiast in the world. That is a broad statement, I know; but we must not forget that he had traveled more extensively than any other man in the interests of acquainting himself with organs and organ building—and the source of all modern progress

in organ building was and remains in America. Unlike most of the others who were seriously and keenly interested in organ building, Mr. Barnes was not confined to one factory, one method, one organ. I have been recently advised, by the lady to whom the book is dedicated, that it is not good to be too enthusiastic about anything. Not only shall I disregard that advice, but I shall go quite contrary to it; I believe whole-hearted enthusiasm is one of the best tonics on earth, when it is genuine and honest, and that restraints and forced moderation are both useless and foolish.

What we wanted was a book to carry the organ beyond the stage at which Dr. Audsley's Art of Organ Building found it and left it, and to deal with the subject as authoritatively and thoroughly as Dr. Audsley invariably did. The book under review does even more than that. Dr. Audsley was a man of enthusiasms; he liked cordially and he hated cordially. Consequently his books include very much of their Author's personal likes and dislikes and we would not want it otherwise. With commendable zeal, Mr. Barnes entirely submerges his likes and dislikes and faithfully serves the organ world by being merely the mouthpiece through which that organ world itself speaks. We have then not what a man thinks about the modern organ, we have the modern organ.

Let us begin with page 250, Chapter 18, Types of Modern Windchests, and briefly tell what we find:

250: Text.

251: Full-page drawing showing complete action detail.

252: Text.

253: Full-page drawing, showing magnet and pneumatic with all details.

254: Text.

255: Full-page drawing, showing complete electro-pneumatic power unit.

256: Text.

257: Full-page drawing, showing detailed parts of the power unit.

258: Text.

259: Full-page drawing, "A sectional view" of an authentic Roosevelt windchest, "one of the first to be built with individual pipe pneumatics."

260: Text.

261: Text and drawing of details of Roosevelt pneumatic.

262: Full-page drawing, section through a 1930 windchest.

263: Text.

264: Full-page drawing, section and detail of a modern ventil windchest.

265: Text and detailed drawing of tubular-pneumatic section.

And so on. Almost as much illustration as text, and when we do get the text, we find it dealing not with opinions but with descriptions. Among the illustrations are also included many photos for the sake of record. For example, among the console photos are: the great St. Michael's console in Hamburg, the Royal York in Toronto, the duPont Estate, the Atlantic City Ball Room, and the 6-manual in the Wanamaker store in Philadelphia—which last ought to serve as the awful example and forever put an end to all attempts to build more than four manuals for any organ, with an extreme limit of five for theatrical purposes exclusively.

Since the advertising pages will faithfully and adequately present the content of the book, we need not go into it here. I do not know any book that gives as much material on the modern organ as this book gives.



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AL Saints Church in Harlem is one of New York's most historic Parishes. Concurrent with the celebration of the Golden Jubilee of this parish, the famous Roosevelt Organ is being enlarged and completely brought up-to-date.

Not only is the action work to be completely renovated, but a new Console, many new registers including a 32 foot Bombarde and a new Solo Organ will be added.

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It is fitting and proper that a masterpiece of the past generation should be modernized by the acknowledged artistic leaders of the present day. The new stops will also add much of the richness and warmth of tone that characterizes Welte Organs. Thus not only is a tradition being maintained, but true organ building progress is being faithfully recorded.

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Whether or not the reader wants or needs the book, can be entirely decided by whether he or she is an organist, organ builder, or organ worker of any class; if the answer is yes, then this book is recommended without hesitation, without qualification of any kind. No other book displays the modern organ as does this book, and certainly no active organists today would by choice remain ignorant of the basic principles upon which their instrument is operated. Easy reading? Not always. Some of the paragraphs, some of the drawings, will take hours of study, if we really want to know all the details.

We thank the many readers of T.A.O. who by their insistant letters of enquiry actually set in motion the influences that have brought into being this magnificent record of just what the world's masters of the organ building crafts are doing and how they are doing it. 8 x 10, attractively cloth-bound, profusely illustrated, 352 pages, 146 illustrations. \$4.00 net postpaid. Order by mail from Organ Interests Inc., 467 City Hall Station, New York; book also on inspection and sale at J. Fischer & Bro., 119 West 40th St., New York.

—T. S. B.



CHURCHES OF FRANCE

By JOHN TAYLOR and DOROTHY NOYES ARMS

Life is made up of two parts, the essentials and the luxuries. We enjoy, hate, enrich, or impoverish life by our correct or incorrect mixture of the two. Too few of the luxuries, and men are but slaves; too many of the luxuries, and life become perfectly useless and our reason for being, questionable.

Here is a book that distinctly belongs to the luxury half of every man's existence, and without a few of such luxuries as this, the life of the professional organist becomes impoverished indeed—a life of drudgery. It is a delightful combination of 51 reproductions of etchings and drawings by John Taylor Arms, and 180 pages of beautifully handled text by Dorothy Noyes Arms; and the subject is the churches of France. France that has produced so much of the organ literature of our own programs of today, that was the originator of the new day in organ-playing technic, and that more than any other country in modern times has exercised a wholesome influence on American organists.

"Here, pictured and described, are fully two score churches and cathedrals in their setting of city or village, Notre Dame in Paris, Amiens, Rouen, Chartres, and others less famous but no less interesting.

"At one end of the scale is the pure exquisiteness of Gothic architecture and at the other the little contacts and incidents of every-day life. . . . Each new episode adds its spice or aroma, each new revealing of individual or national characteristics adds the mellowness of deepened sympathy."

For one who would be an interpreter of the deep spirituality of the best of the great school of French composers of organ music, what better means suggest themselves than the ownership of this revelation of "national characteristics" that truly does add the "mellowness of deepened sympathy."

As for the structure of the book, it is a handsomely bound 9 x 12 volume, over an inch and a quarter in thickness, done with all the fine finish we demand in a De Luxe volume. As for its text and its etchings, it breathes the spirit of France, the spirit of church and nation. The foreword puts it very nicely:

"France is very dear to us. We have been, perhaps, unusually fortunate in the glimpses permitted us into the

various strata of French life. We have . . . penetrated a little bit into the meanings of things, under the distractingly interesting surface, and we have always been in sympathy with the country and its people. To us, France is like one of its famous wines, full of age and flavor; into the making of each went rain and cold winds as well as brilliant sunshine, weary toil as well as the spirit of joyous creation, cooperation, individual effort and, perhaps most of all, the richness due to years."

The etchings and drawings may deal with a famous church or a great cathedral, or they may show but a detail (as does the frontispiece in "Penseur de Notre Dame"), or again they may give the setting of the cathedral as seen through the eye of an artist (as does the plate for "Notre Dame, from the Rue St. Julien-le-Pauvre"). "As is our custom, we spent the first hours of our sojourn roaming about in search of the most appealing point of view. With the church always in mind, we walked up and down the radiating streets from which it could be seen completely or in part. Then, in order to be quite sure, we went farther off and circled the town for a possible distant view." Thus were produced the drawings and etchings that illuminate the text and speak so potently of the hidden meanings of things. First of all, it is a book for those who appreciate the finer things of life, who can see deeply, and feel deeply. Indeed only such can faithfully interpret a Choralprelude of Franck and see deeply into the majestic movements of Vierne and Widor. It is a book to be read and treasured, and read again. 9 x 12, 178 pages of text, 51 pages (in reality 102) devoted to the 51 etchings and drawings. \$20.00 net postpaid.

Music of the Month

A Digest of the Most Practical and Worthy Compositions by Composers of the Current Calendar List

FOR THOSE who may want to check up their own repertoire with the most timely lists of practical compositions, and follow; when occasion affords, the music calendar of the month. The usual abbreviations are used to indicate number of pages and grade of difficulty—easy or difficult, modified by moderately or very. Publisher and price are given where known. Readers will render valuable cooperation by securing any of these compositions through one of the publishers whose name and address is found in the Directory in the back of this magazine.

—MUSIC OF JANUARY—

The birthdays of January begin with a pair of hyphenated Americans, to revert to a wartime phrase. Dr. Roland Diggle is one of those famously stubborn Englishmen by birth, who will stand for anything you want to say about him just so long as you do not spell his first name with a w. He writes articles in America to tell about organ music published abroad, and he writes articles for Musical Opinion (London) to tell Britishers about American organ compositions. The late Giuseppe Ferrata was born in Italy.

Among Dr. Diggle's published compositions—and there are so many of them that a reviewer can freely choose only those he particularly likes—we mention the Caprice Poetique, 6p. e., Fischer, 60c, a charmingly smooth and fluent melody; the Choral Symphonique (on four hymn-tunes) for those who like that style of piece for church use, 9p. me., Ditson, 50c; Christmas Fantasy in March Form, 6p. e., Fischer, 60c, in which Good King Wenceslas furnishes the main theme and Adeste Fideles adds a highly effective pedal solo against it later on; In a Mission Garden, 5p. e., Ditson, 60c, a truly melodious bit; Paean of Praise, 6p. me., Ditson, 60c, a fine prelude in march rhythm; Pastoral Romance, 5p. e., Gamble, 60c,

A U S T I N



Austin Organ Company,
Hartford,
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Hartford, Conn.,
Oct. 26th. 1930

My dear Mr. Austin:

I have had the occasion to play and enjoy
the beautiful organ of the Bushnell Memorial Hall in Hartford.

It is a magnificent and powerful instru-
ment, filled with innumerable resources from which a clever
performer can bring out infinite and most varied effects.

I congratulate the Austin Organ Company
on this new work of theirs. With most cordial wishes for
your continued success, kindly believe me

Sincerely yours,

{Signed} Fernando Germani
of the
Royal Conservatory of Santa Cecilia
Organist of the "Augsteo"
in Rome

AUSTIN ORGAN CO. - Hartford, Conn.

a serenely beautiful bit of melody, 6-8 rhythm; In Pensive Mood, 5p. e., Schmidt, 45c, open to two entirely different interpretations, one pensive, the other capricious; Chanson de Joie, 6p. me., Gamble, 60c, a good prelude, calling for rhythm and crispness; Souvenir Joyeux, 3p. e., Presser, 30c, a sprightly melody; At Sunset, 3p. e., White-Smith, 50c, another appealing melody; Woodland Reverie, in which Chimes can be used for accent, 4p. e., Presser, 50c. In this case we have mentioned only such works as by their melodic interest are sure to meet with favor with the average organist and congregation.

Ferrata was an individualist. His music reflects it, according to whether or not he tried to conform to the traditions of humanity or just make music that pleased him. His most popular number is evidently the Overture Triomphale, which was recently forced into a re-issue after the profession had bought all the copies the publisher originally printed—which is a wholesome indication of real worth. Since all the Ferrata works are published by J. Fischer & Bro. we shall not mention their name in the following list: Melody Plaintive, 4p. me., 50c, a Molto Largamente movement in ideal vein for the organ, solid music too; Modern Suite, 27p. md., \$1.25, is a very worthy work, with enough genuine texture in it to please those who want serious diet (this Suite really deserves considerable attention); Nocturne, 7p. md., 50c, the same sort of thing for organ that Chopin invented for the piano, but it can never appeal to a player of the old school of technic; Overture Triomphale, 12p. md., 75c, fine for opening a recital, equally fine for a brilliant service prelude; Reverie, 10p. md., 75c, one of those sort of things that go or fail, in accordance with the sympathy and vision of the performer—there are indeed many beauties and intricacies in the work, but they are not painted on the surface, they are built into the structure of the work itself; Scherzino, 8p. md., 75c, a concert gem of the first water; Wedding Suite, 35p. md., an unusual combination of organ, violin, and soprano.

Dr. John Hyatt Brewer has published but a comparatively few organ compositions, but the quality makes up for the quantity. April Song, 5p. me., Schirmer, 60c, is a melody of true poetry, and its marking, "Allegretto, molto rubato," fully indicates the things required of the performer; Echo Bells, 6p. me., Schirmer, 60c, an effective, colorful use of the Chimes—written with a fourth staff for the Chimes; Indian-Summer Sketch, 6p. me., Schirmer, 75c, "A Dream" is the very suggestive subtitle, and a most effective composition it becomes when interpreted in that mood, with the resources of the modern organ; and there is also an Autumn Sketch (we believe that is its title) which was published by Ashmall and is a most effective piece of descriptive coloring, as delightful in concert as in service work.

Dr. George W. Andrews of Oberlin Conservatory also has a limited output, and again our list is not complete enough to cover the ground thoroughly. The following are from the Fischer catalogue, and in each case the work is of moderate difficulty but more than moderate structural worth: Con Grazia, In Wintertime, From the Mountainside, and Serenade.

Mr. Ernest H. Sheppard, a British-born American, has a good list of practical service music in the Presser catalogue, from which we select only a few; Grand Chorus, 6p. me., 60c, makes a good and vigorous prelude; Recessional, 5p. me., 60c, is a postlude to match, with the theme treated as in the pedal; Romance, 4p. e., 50c, a very charming mood in D-flat; Song in the Night, 3p. e., 35c, an effective melody piece; and Desert Song, 3p. e., Fischer, 50c.

As Mr. Ralph Kinder is soon to be the subject of a

lengthy review in these pages we shall but mention some of his works which describe themselves by their titles and which can safely be bought by any organist; all are from the Fischer catalogue: Berceuse in C, fit to rival the Lemare Andantino; Caprice, a charming concert number; Fantasia on Duke Street; Festival March in A, very brilliant and showy; Jour de Printemps, another piece to relieve the dullness of a recital program; In Moonlight, charming for the Chimes; Processional March, another good piece for average prelude or postlude; and Souvenir in C, one of our favorites.

Mr. Roy Spaulding Stoughton, the banker, is one of the world's most original voices, even if his style is limited to the one realm—better to achieve so superlatively in one realm than to succeed but moderately in several. Those who do not find use for the wildly pictorial are referred to his Autumn Leaves, 4p. me., Ditson, 50c, or the beautiful Dreams, 7p. me., White-Smith, or the Nocturne, 3p. me., Ditson, 40c; and among his highly colored writings we prefer the suite, In Fairyland, Ditson, \$1.50, which makes ideal recital materials, and which also is so successful in its picturization of the fanciful that even the severest of us need not hesitate to be caught playing it in public; among his other suites are the Arabian Nights, Egyptian Suite, In India, Persian Suite, all by White-Smith, and the highly effective Sea Sketches, by Fischer.

We have thus confined our attention to the work of our own American composers. It would hardly be fitting to say that our organ players are much too good in their sphere to be bothering with our organ composers who would then be not nearly so good; the history of the early twentieth Century will undoubtedly ultimately record that the composers of that age made the same rapid strides in America as were made by the organ players and the organ builders. There is too much being published today, or at least there has been during the past decade. Much better it would be if we sought out diligently the better works already available. Those who are free of tradition, who have that invaluable asset, the open mind, have an increasingly effective and interesting supply of organ music, made by composers who understand and sympathize with the people for whom the music will be played and for whom it was composed.

Current Publications List

FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and address will be found in the Directory pages of this issue. Obvious abbreviations:

c.q.cq.gc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.a.t.b.h.l.m.—solos, duets, etc.; soprano, alto, tenor, bass, high voice, low voice, medium voice.
o.u.—organ accompaniment; unaccompanied.
e.d.m.v.—easy, difficult, moderately, very.

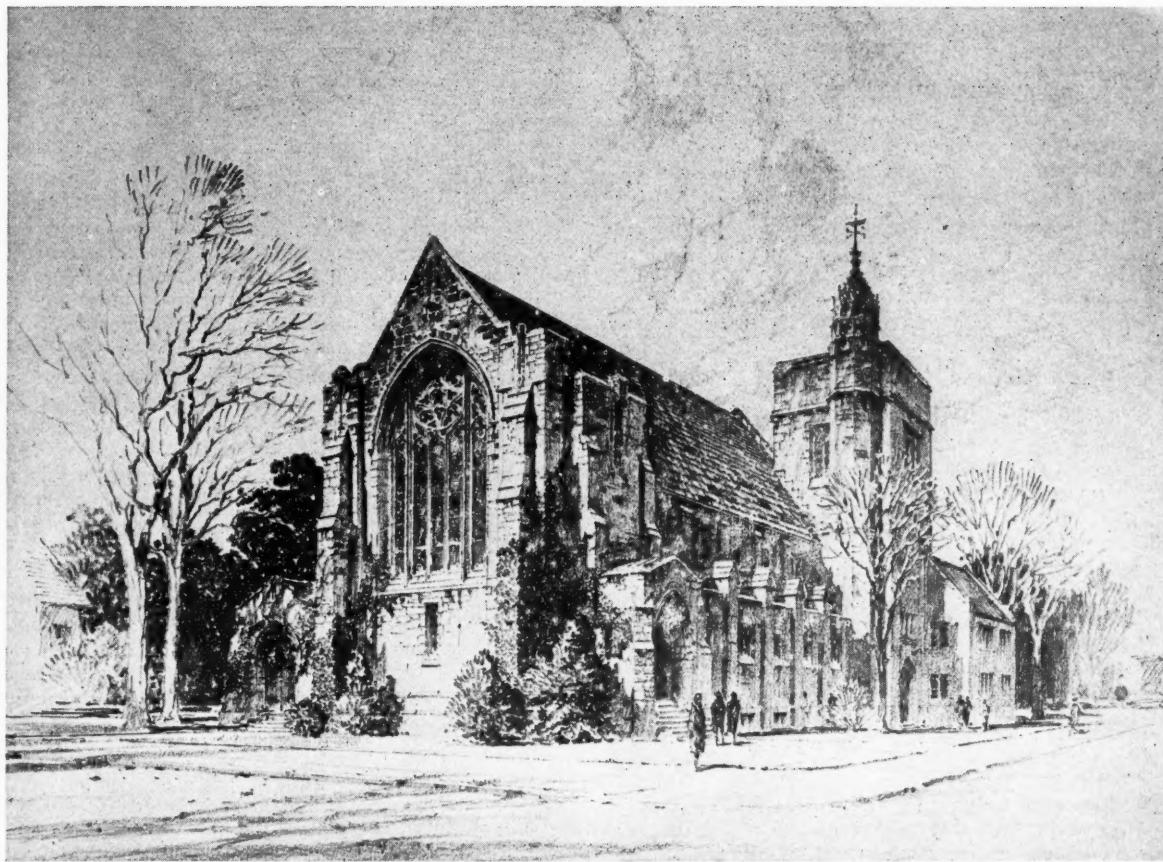
ORGAN: Beethoven: Andante, Son. Op. 28, arr. L. J. Blake, 5p. md. Deane.

F. Leslie Calver: Cathedral Chimes, 6p. me. For church use, with Chimes. Presser, 50c.

T. F. H. Candlyn: Prelude on Divinum Mysterium, 5p. me. Schmidt, 50c.

Gerald F. Frazee: Fountain in the Moonlight, 15p. me. A study in arpeggios for the hands against a melody in the pedal, and later in the lefthand part. Effective on organs with Harp. Summy, \$1.25.

Handel: Concerto in F. Cuckoo and Nightingale, arr. L. J. Blake, 12p. md. Three movements. Deane.



John Russell Pope, Architect.

AEOLIAN ORGAN

JUST INSTALLED

in the new
LARCHMONT AVENUE CHURCH
Larchmont, New York



ÆOLIAN COMPANY
689 FIFTH AVENUE
New York City

C. W. Kern: Berceuse, 3p. e. Presser, 35c.

C. H. Kitson: Suite in Ancient Style, 11p. me. The Allemande (a joyful study in 3-part writing) and the Gigue are the best of the four movements; why wouldn't these two movements, without the other two uninteresting fillers, make excellent recital materials upon which to nurture an audience and educate the public to the intricacies of counterpoint? Deane.

Thurlow Lieurance: Angelus, arr. R. Cato, 4p. md. Presser, 40c.

L. W. Moline: Dance of the Gulls, 5p. md. Summy, 60c.

Dudley Peele: Egyptian March, 6p. me. Summy, 60c.

S. Wesley Sears: Festal Piece, 6p. me. An interesting posthumous publication. Presser, 50c.

J. L. Sedlacek: Aquarelle, 4p. me. Fischer, 50c.

W. R. Voris: Cantilena, 7p. me. Summy, 75c.

Guy Weitz: Christmas Rhapsody, on an old Wallon carol, 10p. md. Novello.

Do.: In Paradisum, 7p. me. In fantasia style with much of interest. Novello.

American Organ Quarterly, October: Roland Diggle's Scherzo Fantastique, 4p. d., something in unusual style for concert use, looks like a very gem; Gustave Ferrari's Wallon Christmas Rhapsody, 8p. me.; Jawelak's Madrigal, arr. C. P. Koch, 5p. me.; and Wiedermann's Noel, arr. C. F. Read, 6p. me. Gray, \$1.25 complete.

ANTHEMS: Harry C. Banks: "The Lord is in His Holy Temple," 5p. cu. me. Looks unusually good. Gray, 12c.

W. Lawrence Curry: "Hymnus Christo," 10p. cu. h. Here is something that commands attention; needs a thoroughly good choir. English text. Gray, 15c.

E. A. Dicks: "Benedictus es Domine," 6p. cq. me. Schmidt, 12c.

E. S. Hosmer: "The Old Old Story," 3p. qc. e. Solo verse of new materials, chorus quotes the chorus of the old hymn-tune. Ditson, 10c.

Wm. Leter: "Bread of the World," 7p. cq. 1. me. Gray, 12c.

George B. Nevin: "Hark Hark my Soul," 5p. c. e. "Processional with descant." Ditson, 15c.

Do.: "The Master's Garden," 10p. cq. md. Ditson, 15c.

N. Lindsay Norden: "Benedictus es Domine," 8p. c. me. Gray, 12c.

Chester Nordman: "O Master let me Walk with Thee," cq. 6p. s. me. Ditson, 15c.

John K. Paine: "Whittier's Centennial Hymn," 6p. c. me. Sturdiness of a chorale. Ditson, 15c.

Maud G. Sewall: "Jesus the very Thought of Thee," 10p. cu. md. Gray, 15c.

W. R. Voris: "A Sabbath Peace is on the Earth," 3p. cu. Summy, 8c.

F. E. Ward: "O King of Saints," 6p. cq. s. Gray, 12c.

David McK. Williams: "Cantate Domino," 12p. c. md. Something unusually interesting. Gray, 15c.

Alfred Wooler: "Save me O God," 7 p. cq. Schmidt, 12c.

ANTHEMS: MEN'S VOICES: Lyman Brackett: "What a Saviour," 8p. 4-part, me. The text indicates the character of the music also; it is certain to appeal to the average congregation. Ditson, 15c.

Robert F. Crone: "Saviour Breathe an Evening Blessing," 4p. 4-part. me. Another charming unaccompanied number sure to appeal. Gray, 10c.

Franck: "Like Beaten Corn-sheaves Lying," arr. Seth Bingham, 26p. 4-part. d. Something of unusual worth that dare be tried only in choirs where the tenors can take top A without the tortures that usually accompany that note. Gray, 25c.

R. E. Hildreth: "Beyond the River," 7p. 4-part. me. Were it not for the use of top G in the tenors this would be an attractive number; as it is, any choir that has the slightest difficulty in singing top G's easily and softly will serve best by passing this number by. A choir dare not add to the discomfort of the congregation. Ditson, 15c.

Negro Spiritual: "I'm all wore out a-toilin' fo' de Lawd," arr. S. R. Gaines, 7p. 4-part. me. Ditson, 15c.

H. L. Vibbard: "The Singers," 14p. 4-part. md. Here is something different again. To the reviewer, an entire number is ruined the minute the average group of top tenors try notes beyond their comfortable range, and for the average group G and A are above their comfortable range except when taken forte. However, it is a difficult task for a composer to avoid these top notes, and certainly much easier to consider that the performance of the music is not the composer's problem. This number is for use in modern churches and in concert. Gray, 20c.

ANTHEMS: WOMEN'S VOICES: Cuthbert Harris: "O Give Thanks unto the Lord," 3-part. 7p. e. A well-written, melodious number. Schmidt, 12c.

Dr. George B. Nevin: "The Master's Garden," 3-part. 7p. md. An expressive work that requires careful interpretation. Ditson, 15c.

RESPONSES: Eric Delamarter: "Service Responses," 8p. cq. me. 12 responses, 11 Amens. The music is, as would be expected of this master musician, of the highest order, and of a kind that will be true ornament to any service. It is not of the superficial type but of the kind that makes for classic beauty in the service. Included among the Amens are Stainer's "Seven-fold" and the best setting of the "Dresden" we have ever seen; the "Dresden" is exceedingly difficult to do effectively because of the range and the average tendency to carry the sopranos above the point where 90 per cent of them can sing softly and beautifully and surely. Mr. Delamarter begins without the sopranos, and when they do come in they have but from E-flat to B-flat to sing; the basses are asked to make good the deficiencies of the sopranos by going down to a good E-flat. This is a very useful set of responses. Summy, 20c.

John Holler: "Invitational Antiphons," with original chants for the Venite, 7p. A set of 9 interesting antiphones and 9 chants. Gray, 12c.

CHORUSES: SECULAR: MEN'S VOICES: F. C. Bornschein: "The Valiant," 4-part. 17p. d. Ditson, 25c.

Eugene Dyrssen: "Blow the Man Down," 4-part with obbligato. 11p. me. Ditson, 15c.

Kremser: "Song of Friendship," arr. J. C. Randolph, from the old Netherland folksong. Ditson, 15c.

Lily Strickland: "Song of the Afghan Exile," 4-part. 9p. md. Ditson, 15c.

CHORUSES: SECULAR: WOMEN'S VOICES: 3-part: C. W. Cadman: "The Maid of the Mist," with tenor or soprano solo, 10p. Very interesting. Ditson, 15c.

Pearl Curran: "Sonny Boy," arr. G. W. Stebbins, 6p. with obbligato. Ditson, 15c.

Wm. Lester: "At Break of Day," 9p. me. Gray, 15c.

Do.: "Reward," 4p. me. Gray, 10c.

Pierne: "The Mill," arr. Victor Harris. 13p. e. Looks interesting. Ditson, 20c.

December 1930, Vol. 13, No. 12

The American Organist

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MR. WILLIAM H. BARNES, A. B.

Whose recently published book on the Contemporary American Organ marks a new epoch in the literature of the organ and brings up to date a record of the mechanics of organ building as developed through the important period since the publication of the Art of Organ Building by Dr. George Ashdown Audsley in 1905, the period in which organ building made its phenomenal progress. As an acknowledgement of Mr. Barnes' position in the realm of the organ the current edition of Who's Who in America has accepted the new profession of organ architect with Mr. Barnes the first and only person so listed.

The AMERICAN ORGANIST

Vol. 13

DECEMBER 1930

No. 12

The Dethier Organ Compositions

A Few Remarks about the Most Practical and Interesting Published Compositions of a Contemporary Organist-Composer

By Prof. HOWARD D. MCKINNEY



IN THESE DAYS of multitudinous concerts, wonderful gramophone recordings and nation-wide radio broadcasts it is not often that one experiences really new enthusiasms in music. For it is a common experience with all of us that the more music we hear, the more our knowledge of the art increases, the less vivid are our enthusiasms and the less keen our appetites for new things. This is necessarily the price we must pay for our musical sophistication, and it is a pretty heavy one, when we think back of our early musical attachments and how much they meant. The exotic outbursts of Tchaikowsky's emotional torture, the mystic serenity of Cesar Franck (in the symphony, perhaps, or the violin sonata, or the string quartet) the magic of Debussy's attempts to penetrate the limits of our imagination and "bring to us the ultimate secrets of his perception," all of these are first experiences that one does not forget. Or Brahms, can we ever forget our first hearing of the C minor symphony, opening as it does a new world of somber yet tender feeling, of glowing sonorities and of epic grandeur of thought? Here, however, the vein is richer and the mine deeper and we can go on prospecting for the Brahmsian treasures for the rest of our lives.

So, when we do come upon a composer whose work is fresh and vitally new in so far as our own experience goes, we may be pardoned perhaps for rushing into print that we may share our enthusiasm with others. If the reader has come to the conclusion that a new and unheard of genius among organ composers is about to be revealed to him, he had better stop here. For the composer whose music is under discussion has lived among us for years, his reputation as an organ teacher of the first rank has long been established; yet his music has never received the recognition which is certainly due it.

Most of us probably know of Mr. Gaston M. Dethier as an artist of unusual sensitiveness; we know that he is head of the organ department at the Institute of Musical Art and a teacher of unusual ability. Probably, and rather unfortunately, we know of him as the composer of some organ pieces which are listed in the publisher's announcements—and in our minds—as of "virtuoso grade of difficulty." Such fine things as The Brook, Christmas, the Passacaglia or the Allegro Appassionato, together with Mr. Dethier's reputation as a "wizard of the pedal-board" and a "master of technic," have frightened many of us from playing some of his best things. Most of us do not know him—certainly I did not until recently—as a writer of organ music which is not difficult and which possesses such freshness of invention, such excellence of construction and such genuine appeal.

How many of us know, for instance the Pastoral Scene, dedicated to that pioneer among American organ players, Samuel P. Warren? It opens with a delicate bit, followed by a contrasting section, the accompaniment of which is registered for flutes, 16', 8', 4', and 2', at a pace of m.m. 126 to the quarter-note.

Old stuff, you say, with the pastoral memories of a certain afternoon still in your ears. Not a bit of it. Here is clean, straight-forward, rustic joy which, if fleetly played and colorfully registered with an abundance of the lighter mutation stops the builders are now giving us, will appeal just as strongly as if the Faun had never directed his bewitching footsteps in our direction. Here, as in his other music, Dethier teaches us a wonderful lesson by using simple colors in his registration, mixing them adroitly and changing them fleetly. We cannot help wondering whether this number would have made a wider appeal if it had appeared under a flamboyant title—for Pastoral Scene is a bit heavy and hardly suggests the grace and charm of the thing.

The very antithesis of this ideal recital piece is the Aria. Here is music, solemn, dignified, worthy of the Italianesque warmth of Handel; it is excellently adapted for



MR. GASTON M. DETHIER

Born in Liege, Belgium, now residing in New York City, who has contributed some of the organ's most delightful literature

church use and would be an ideal medium for the display of a beautiful solo stop, a good French Horn, for instance. Classic in its restraint of feeling, it still has real personality.

An excellent piece of musical architecture, with its carefully drawn lines and its well-balanced proportions, is the Prelude in E minor. Here again something more heroic should have been used as a title: Prelude, after its usage by Bach, Mendelssohn and Chopin, has worn rather thin. The statement and recapitulation here are toccata-like forms, brilliant in design and showy in their effect, although in no sense merely technical.

The contrasting section is vigorous, almost march-like in its simplicity and will sound stunning on a full organ with good chorus reeds. This is a tremendously effective recital piece, especially for an opening number. It is much more worth while than many a big technical number which is often used in this place. Likewise it is suitable for use in church, especially for those services in which the congregation pays attention to the prelude. Although not at all difficult in general, it has tricky measures that will give trouble to careless players; but in these days of greatly improved technical equipment on the part of organists, it will go easily.

Dethier's Lied is a short five-page piece for solo stop and accompaniment, and what is more, is marked Andan-

tino! But here is an Andantino with a difference. The tune is nobly elegiac in character and the accompaniment has a real physiognomy of its own, being a carefully moulded contrapuntal line and not merely repeated bunches of chords. This splendid music is a real eloge, for it was written in honor of Mr. Dethier's admired colleague, Frederick Archer.

It would be admirable for solemn occasions, or for a serious number on a recital program. Towards the end there is a beautiful repetition of the melody, to be played on a light Choir Organ with Nazard and 2' flute.

There are other pieces in the same vein. The Andante Cantabile (Modern) and Andante Grazioso (Ancient) are interesting character studies, most effective. The Nocturne asks for a good legato style and dependable fingers, and the four easy pieces Reverie, Barcarolle, Pensee Printaniere, and Ave Maria are worthy of attention.

Here is music possessed of a harmonic freshness, of a Gallic economy of means and abhorrence of tonal padding, of a fleet nimbleness and naive ardor so characteristic of the composer's race, of a thorough understanding and use of the organ's legitimate resources. It has nobility of melody in some cases, a light grace and charm in others, and stunning effectiveness in still others, and

it comes off wonderfully in performance. In addition, most of it is not difficult.

The increasing frequency with which we see it on the programs of our most advanced players is indicative of their perception—which in turn is one of the reasons why they are in the lead among us.

THE THEMATICS

Professor McKinney of Rutgers University is doing valuable service in calling attention to the organ compositions of Mr. Gaston M. Dethier, and to reinforce his remarks it is a pleasure to reproduce herewith a few of the themes of the best of Mr. Dethier's published works.



NO. 1527: ALBUM LEAF

A work of true melodic beauty, with excellent workmanship, good variety in treatment, and ample opportunity for the performer to create lovely and unusual effects. The excerpt is taken from the reappearance of the theme in the recapitulation, with ornamental passages for the right hand.



NO. 1528: ANDANTE CANTABILE



NO. 1529: ANDANTE GRAZIOSO



NO. 1530: ARIA

A work of classic purity and simplicity



NO. 1531: AVE MARIA

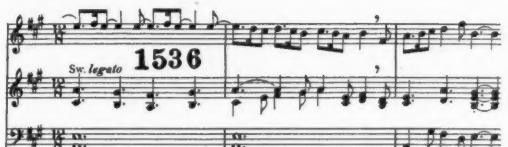


NOS. 1532-4: CAPRICE, THE BROOK

The most popular of Mr. Dethier's concert pieces, as charming a descriptive piece as has yet been published for any instrument. It is a masterpiece of inspiration and construction. The first thematic shows the opening measures, the second shows a lovely Clarinet solo against



shimmering strings, on page seven; and 1534 shows the use of Chimes as ornamental notes against the opening theme. The piece is a master-work of unsurpassed beauty, but to play it effectively and with appropriate registration requires both a modern organ and a thoroughly modern organist.



NOS. 1535-7: CHRISTMAS

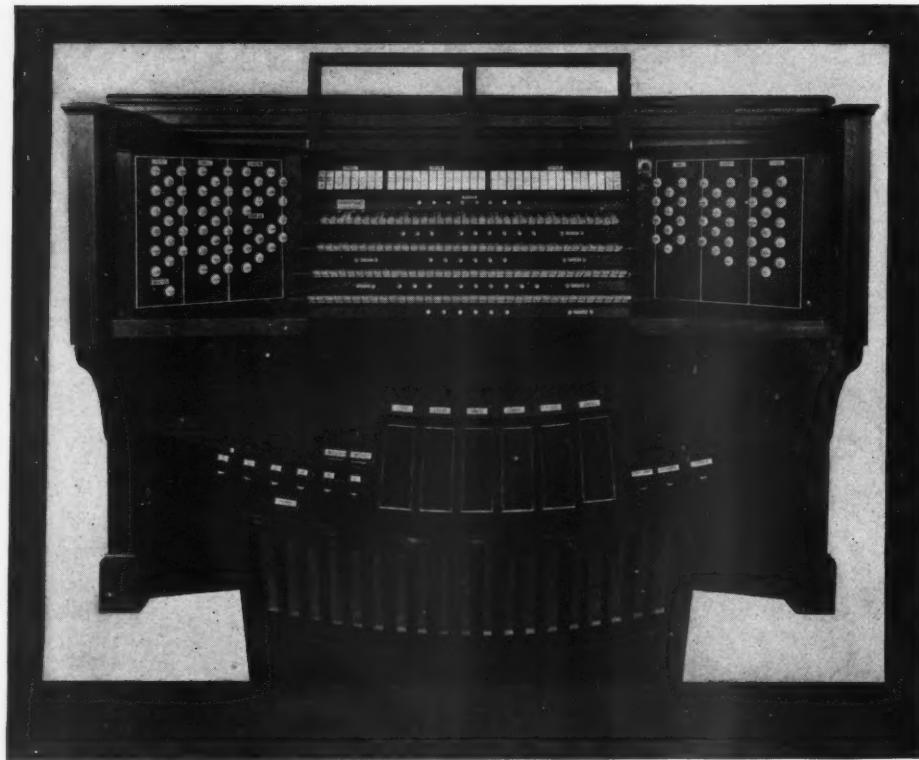
Perhaps the most effective Christmas prelude yet published. The first illustration shows the opening measures, the second shows a contrasting treatment on page 6, and the third thematic gives the opening of the set of variations which climax the work, on the finest of all Christmas hymn-tunes. The spirit of Christmas joy pervades the entire work, and it is by no means easy to play.



NO. 1538: INTERMEZZO



NO. 1539: LIED



UNIVERSITY OF NORTH CAROLINA, REUTER ORGAN

The stoplist will be found on page 28 of T.A.O. for January and notice of the dedicatory recitals on page 757 of this issue. A notable series of recitals has been arranged to fittingly celebrate the acquisition of this important organ built by the Reuter Organ Co., Lawrence, Kansas.

NO. 1540: MENUET

NO. 1541: PASTORAL SCENE

NO. 1542: PENSE PRINTANIÈRE

NOS. 1543-4: PRELUDE Em

The first excerpt shows the opening measures, the second shows the stirring trumpet-like march theme in the contrast section.

NO. 1545: REVERIE

A charming piece that depends very largely upon niceties of registration, phrasing, and clean-cut technic.



Mr. Barnes' Comments

—MULTUM IN PARVO—

DHE MORE I see of organs, the more firmly convinced I become that it is far easier for any builder to produce a satisfactory medium-sized or large organ, than it is a really small organ. It was with the greatest satisfaction therefore that I had opportunity of examining carefully a truly small organ (one of nine sets of pipes) that the Welte-Tripp Co. have completed in their factory for a church in Marblehead, Mass.—an organ that has real distinction and interest. This can be said of so few organs of this size, so far as I am concerned, that it becomes a matter of importance for the good of the art to determine just how these results are produced.

A teacher of harmony I had at Harvard University years ago used to say, "Deliver me from the man who can write a symphony and can't write a good hymn tune." So I say, deliver me from the builder who wants to build big organs and is not successful with small ones.

The fact that Mr. Charles M. Courboin is in charge of the artistic direction of the factory is sufficient explanation to me of this very remarkable small organ. I have said for years that nearly every idea that Mr. Courboin has about an organ would probably be one that would cost the builder more money. There is, of course, a limit as to how far this can go, and still be able to sell organs in these days of severe competition, and stay in business. But what a relief and satisfaction to the church that buys an organ, to know that the man in charge of its successful outcome is an idealist, and has standards in mind that are higher than any but the most critical could possibly have. When an organ is built to an ideal and not down to a price, a really artistic product must be produced. Such an artist voicer as Mr. Richard Whitelegg, is in all



*Under the
Editorship of*

William H.
Barnes

ways competent to produce what Mr. Courboin has in mind.

The practical end of organ building is also no secret to these men, and they know how to produce wind-chests and shutter-actions of the utmost speed and reliability.

The wind pressure used throughout this entire job is 10". This enables Mr. Whitelegg to produce a magnificent Trumpet, so good as to give the effect of nearly a complete and satisfying full organ ensemble in itself. The strings are of most unusual quality, sufficiently broad and yet faithful reproductions of Viol tone. The big Diapason on the Great Organ is grand and dignified, and a complete contrast is furnished by the Horn Diapason on the Swell Organ. The big Flute on the Great is not too big or hootey, but makes a fine solo stop.

With nine sets of pipes, it is obvious that every set must be truly distinguished and voiced to yield the utmost in both solo and ensemble effects. Complete and effective enclosure is also indispensable.

What astonished me about this small organ, was that it was not only ideally suited for its primary purpose as a church organ, but there was sufficient vitality to the tone to make it successful in orchestral transcriptions. A player mechanism was connected temporarily and a Welte record of Mendelssohn's Overture to the Midsummer Night's Dream was as effective as it could have been on an ordinary organ of three times the number of sets of pipes.

When pipes are designed, voiced, and finished by artists, it doesn't take so many to make an artistic musical effect.

When the Calvary Baptist job gets further along, Welte-Tripp under Mr. Courboin's direction will be able to show what they can do with a large organ, and if the results are as good as with the small example I heard, it will be something to give pause to all of us. The stoplist of this organ is presented herewith in this Department.

SALVATION ARMY ORGAN

When Mr. Ernest L. Mehaffey invited me to hear the organ in the Salvation Army Auditorium the last time I was in New York a few weeks ago, I wondered just what sort of a place he was planning to take me. Jumping into one of the ubiquitous New York taxis, (where one, if he comes from the provinces like I do, pulls down the shades, sits in the middle of the seat and prays to heaven he won't get hit) I found the driver was not as familiar with the location of this citadel as he doubtless would be with the various speak-easies. However, eventually the fine building was discovered on 14th Street just west of Sixth Avenue, which the Salvation Army have erected both as a monument to their past useful activity and as a fitting and adequate setting for future work.

This building contains a high class hotel for working girls, gymnasiums, and various public rooms, the largest of which is the auditorium which contains the new Estey Organ, with which this article is chiefly concerned. I found almost an ideal auditorium in which to place a good-sized organ.

The Estey Organ Company have made the most of their opportunities. Mr. Mehaffey was anxious to have a four-manual organ, for which I do not blame him at least, as long as most of us continue to rate organs in importance and size in accordance with whether they are of two, three, or four manuals. Someday organs may be rated rather by the musical effects of which they are capable, in which event many four-manuals will

have to bow the knee to more complete and effective three-manuals. When an organ contains thirty-five to forty sets, as this one does, it is always a nice question to decide whether these tonal resources should be arranged to make a very complete three-manual, or spread out a little thinner on four manuals. The latter course was followed for the reasons just given, I have no doubt, and the results justify it in this case.

The Great Organ is quite orthodox, except for the Gamba, which I should have preferred on the Choir Organ, even though there is a 16' string there with a derived 8'. The Grossfloete is not too big or hootey to spoil the Diapason ensemble, and the III Rank mixture is most telling and brilliant.

The Swell Organ, partly unified, is never-the-less effective. The Cornopean and its borrowed Clarion are exactly right for the remainder of the Swell, and this most important chorus reed tone has been well handled. The next addition to the Swell should manifestly be a 16' reed. The strings are very warm and beautiful in quality.

The Choir Organ has a very valuable 16' string. An interesting feature of this organ, and for that matter of the greater part of the Estey Organ Company's output, is the remarkable half-length basses invented by the late Mr. William E. Haskell. The 16' String, the 16' Diapason, and some of the larger open basses of the metal 8' registers are constructed with pipes of half length, with additional tubes of precisely half the area of the pipe inserted through the pipe bores. In this manner a very satisfactory bass is produced, requiring much less height or other area than the normal pipes; and at the same time this treatment actually assists the pipes in their speech. Such basses are patented and can only be used by Estey. The balance of the Choir Organ is conventional and useful.

The Solo Organ is perhaps the most striking and effective division of the whole instrument. It is all on 15" pressure, and an extraordinarily good Tuba, Stentorphone, and pair of Gambas make a gorgeous sound in the auditorium.

The Pedal Organ is rather more adequate than that of many organs of this number of stops. The borrowed Choir 16' string adds a valuable voice here, too often omitted. The 16' Diapason is very fine indeed.

The organ impressed me as the finest work of the Estey Organ Com-

pany I have had the pleasure of hearing and gives promise of even finer work to come. They are to be congratulated on their success in making a moderate sized four-manual sound like a large organ, entirely adequate for all demands. The stoplist will be found on page 410 of our July number.

—TUNING MIXTURES—

One of the practical men of the Estey Organ Company, Mr. J. Kirby Bransby, has written an excellent article concerning the discrepancies in tuning that occur in borrowed mutation stops as compared with the perfectly tuned (theoretically at least) independent mutations. This matter has had mention in these columns on other occasions, and is perhaps well understood by some organists; yet there are many to whom this clear and practical elucidation of the problem will be welcome.

Of course, the real objection to unit mutations is not discrepancies in tuning, which, as Mr. Bransby shows,

is no practical disadvantage at all. It is, first, that the most usual mutations are from a flute of some sort, which is the wrong tonality for Diapason Chorus mixtures, or for the Reed Chorus. Second, there is no gradation in relative power of the various ranks. A series of mutations derived from a Dulciana, voiced as a soft Diapason, is not subject to the first objection. Tierces should in any event be omitted unless independent pipes are provided.

The true Diapason mixture is the Ripieno or open-fifth mixture, consisting of 12th, 15th, 19th, and 22nd; and it contains no Tierce, so this latter is not necessary. This type of mixture is more useful and should be more frequently employed.

A very serviceable Diapason mixture is possible from a unit Dulciana of the right quality and strength, and should be far more often used than is common. And as for the problem of tuning, Mr. Bransby gives the practical and experienced tuner's viewpoint.

Mutations, Their Tuning and Its Effect

A Masterly Elucidation of Problems that Loom Large in Theory
But do not Greatly Interfere with Practical Results

By J. KIRBY BRANSBY

THE QUESTION of tuning mutations was raised some months ago in T.A.O. It seemed to present a dilemma to the inquirer because of the fact that true mutation ranks are tuned to the actual notes of the harmonic series and not the tempered scale as mutations when derived from a unit rank must be. The inquirer asks (1) why the tuner should go to the trouble to tune mutation ranks to the actual

pitch of the harmonics, if it is not necessary, and (2) can the proper effect be obtained from borrowed mutations which are necessarily tuned to equal temperament?

In order to throw a little light on the subject it might be well to review the physical properties involved in organ pipes. It is well known that the harmonics of any tone are the tones produced by the division, into any number of equal parts, of a given vibrating air column. If we let the figure 1. represent 8' C and divide the vibratory column into equal parts we would have the following series of tones (for the first eight only):

8. C 1'
7. Flat 7th 1 1/7' (near B-flat)
6. G 1 1/3'
5. E 1 3/5'
4. C 2'
3. G 2 2/3'
2. C 4'
1. C 8' (Fundamental)

These tones are called upper partials or harmonics.

When first introduced in organ design, harmonic corroborating ranks were placed in the organ to fill a seemingly empty space. They were



later discovered to be of the harmonic series of the 8' registers. Mutations are used to build up the harmonic structure of such pipes as the Diapason, which do not "divide" themselves into upper partials because of the larger scales of such pipes. The mutation ranks complement what the pipe cannot produce.

It is true that these upper partials are not in tune with the corresponding notes of the equal-tempered 8' ranks. For example, low C on the true twelfth 2 2/3' produces the tone of second G on the 8' rank and is not in tune with it because the 8' rank is tuned with equal temperament. Equal temperament is the system which tunes by dividing an octave into twelve equal parts, making each black key suffice for two tones, C-sharp and D-flat, instead of two independent tones as would be necessary if true intervals were used throughout. The system was adopted in Bach's time. He wrote the "Well Tempered Clavichord" to demonstrate that this type of tuning makes it possible to play a key-board instrument in any key. This was not possible in the true-interval system, where only a limited number of keys were ever used. In equal temperament all the "perfect" fifths are slightly flat, all the "perfect" fourths are slightly sharp, major thirds are sharp, minor thirds are flat, etc.

Two tones out of tune to each other produce "beats" or undulations of tone caused by the fact that at certain points their vibrational phases come together and each strengthens the other, making the tone louder. A fraction of a second later their phases are not together and the strength of tone is less. When two tones are in perfect tune their vibrational phases are together and no beat is produced. In equal temperament, middle C and G produce roughly about one beat a second. In the next octave above they produce two beats a second and in the top octave four beats a second. All other intervals, except the octave, in equal temperament produce similar beats, doubling in number for each octave higher.

From this it can be seen that the organ is never in tune perfectly, but the ear, being accustomed to this type of tuning, accepts it as being in tune. The octaves are the exception; they are always tuned perfect.

Regarding the difference in mutation ranks tuned to the true harmonics and those borrowed from units, let us make a comparison of vibrations per second, using the

philosophical pitch (multiples of 2—4, 8, 16, 32, etc., for the vibrations of the C's) as the basis. This table shows the vibrations of actual harmonics in one column and borrowed harmonics in the next. The last column shows the number of beats a second between each.

HARMONIC STOPS	VIBRATIONS ACTUAL RANKS	VIBRATIONS BORROWED STOPS	BEATS PRODUCED
8. C 22nd	2048	2048	None
7. "B-flat" 21st	1792	1824.4	.32.4
6. G 19th	1536	1534.4	1.6
5. E 17th	1280	1290.0	10.0
4. C 15th	1024	1024.0	None
3. G 12th	768	767.2	.8
2. C Octave	512	512.0	None
1. C Unison	256	256.0	None

The Mutation ranks most frequently used are the 12th, 15th, 17th, 19th, and 22nd. It is evident that the true mutation ranks for the 12th, 17th, and 19th are always out of tune to the corresponding tones of the 8' registers, and that the borrowed mutations are in tune with the corresponding tones of the 8' but out of tune with the actual harmonic series. The 15th and 22nd are in tune in either series. The 21st is not so frequently used because it is enough out of tune to the corresponding tones of the 8' registers to be objectionable. The 12th produces .8 of a beat per second between actual and borrowed mutations, which is less than C and G in the middle octave produce. The 19th produces 1.6 beats per second. The greatest number of beats is produced by the 17th (not considering the 21st) which are fast enough to almost lose the identity of beats and becomes "just slightly out of tune." In notes of these high pitches these beats are almost negligible, especially since all other intervals are as much out of tune, and the change of a few degrees in the temperature will throw the smaller pipes more perceptibly out.

When mutations are absolutely in tune the result is like a tinkling bell. This effect is not produced when the mutations are drawn from a unit rank. However, as mentioned above, a few degrees of temperature will throw the perfectly tuned mutation as much out of tune as are the mutations drawn from units.

It will readily be seen that the effect of true harmonics can rarely be maintained in an organ. It would be necessary to maintain an absolutely even temperature in the organ and blower room—which is rarely accomplished.

From these facts it apparently makes little difference which type of mutations are used, so far as the effect produced in tuning is concerned. The subject of mutation ranks and mixtures is a touchy one because of the many personal opinions of organ builders and players. Where it is a

matter of economy or limited space, the borrowed mixtures will work out very well, and it is indeed fortunate that borrowed mutations are possible so that the limited organ may not lack in harmonic corroborating material.

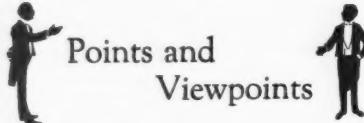
The principle thing to be said for true and independent ranks is that the relation of each mutation to others in a mixture can be more scientifically controlled than in the unit mixture. The upper partials of a tone gradually diminish in intensity from the preceding one. In a mixture with independent ranks it is possible to do this by reducing the scale and intensity of each mutation rank, whereas there is no reduction possible in the scale of borrowed mutations. In the Dolce Cornet (12th, 15th, 17th) we have a major chord, as G-C-E. If the mixture is borrowed, the E stands out as would the upper note of any chord. In the true mixture the E is subdued and the G and C proportionately stronger, which is the correct effect of harmonic corroborating material. From this it can be seen that the independent mutations are preferable, because of the proper grading of the ranks.

Probably the most commonly used mixture is this Dolce Cornet (12th, 15th, 17th—usually). When it is necessary to borrow it a very fine effect can be obtained by using the intervals of the octave, 12th, and 17th (4', 2 2/3', 1 3/5') instead, which merely moves the 15th down an octave. This spreads the chord out and the lower notes of the chord, especially in the treble, will then predominate over the 17th, and an effect more like a true mixture can be realized.

As far as the tuning of mutations is concerned, it is easier to tune to

the true harmonic notes than to the corresponding tones of equal temperament, for this reason: When holding low C, the tone produced by the 12th will correspond to the tone of second G on the 8' register. It would require a special mechanism to play low on the 12th (tone of 2nd G on 8') together with the second G on the 8' register, and it would be a complicated matter; whereas in tuning to the actual harmonic series, which means tuning the note perfect, it is as easy to tune the 12th to the 8' as it would be to tune it to the 2nd G of the 8' register. Of course the borrowed mutations are automatically tuned when the register they are borrowed from is tuned. In the full organ it matters little whether the mixtures are unit or straight, as any difference in scale or tuning cannot be detected.

It is hoped that the foregoing has not been too technical and that it will help to explain the apparent dilemma. The question is largely one of mere theory and it is to be hoped that no sleep will be lost over it. There are many things done satisfactorily in organs in a practical way that are often theoretically incorrect.



INSTALLING CHIMES A FEW ADDITIONAL REMARKS AS TO ELEMENTS OF COST

By DR. FREDERIC T. EGNER
From Mr. Barnes' comments in the November T.A.O. it would seem that the cost of installation, such as I have outlined, would prove excessive. This point ought not to be the case in an organ of even moderate cost, as the only extra cost is the wiring, wind-trunk, and expression chamber. In our case at Welland Avenue Church we built an expression box with shutters and grille front, made a four-inch wind trunk, and wired from organ to gallery (about one hundred and twenty-five feet) for about \$300. The extra relay, which would have had to be built in any case (had the chimes been installed in the organ proper or in the gallery) could not be added to the actual cost of this special installation. So I would say that the actual extra cost of a special installation similar to mine ought to be around \$300. If the church has a built-in chamber already, the cost would of course be lower.

I have played many organs in which the Chimes have been given as a special gift, and they are absolutely useless for anything like the real thing. After a few times played, they seem to be forgotten and are seldom used. The giver often wonders why they are not played. Had they been told that the cost would be two or three hundred more when the gift was suggested they would not care, if the chimes were satisfactory. What is a few hundred more or less, when perfection is attained? I expect to have a Harp installed sometime soon, and it will go up with the Chimes in the same box in the gallery.

INSTALLING CHIMES

*By R. P. ELLIOT
Of the W. W. Kimball Co.*

At first glance I wondered what anyone could find to say about Chimes at such length, and on reading I found Dr. Egner's article in your November issue most interesting. I agree with his aims and submit one or two additional thoughts.

Installing Chimes in a separate chamber has great possibilities. I have found it good to install them in the open, a thoroughly practicable plan with the Kimball heavy piano-action, because we have graduated control of power without change of tonality. The hammers are moved forward by a bar, as in the upright piano, and are not limited to loud and soft, but may stop at intermediate points. The tone quality is absolutely unchanged, except as the harmonic development is greater with the heavy blow than the light. The clarity of tone at which Dr. Egner aims might be expected to be even greater than when enclosed separately, but the other effects he mentions, of opening the shades after striking the tone, thereby building it up, would not be available.

I agree with Dr. Egner that dampers ruin the effect of Chimes, whether tubular or cast bells. All Kimball Chimes have dampers, but they are controlled, not merely falling back against the bell with a predetermined pressure when the key is released. That, I agree, is bad. At the same time it is desirable to silence the Chimes after playing, if their ringing on would interfere with what comes next. What I mean is that dampers are needed for the practical purpose of stopping the tone just as the Typani player puts his hand on the drum head at the end of a chord which is intended to cut off short. For this purpose I have

always had individual dampers acting precisely as in a piano, and a Dampers Off or sustaining pedal likewise as in the piano, which lifts them all or drops them all, except as to any note at the moment held.

I think Dr. Egner will agree with me that it is as important to have good tubular bells as to have a good action, and hammers of a type suited to the bells.

THE CHIMES AGAIN

*By GUSTAV F. DOHRING
of Hillgreen, Lane & Co.*

From time to time there appear in T.A.O. articles concerning the Chimes, how to play them, how to accompany them, placing them, etc. While I recognize a desire to make the Chimes pleasing and effective, I fail to find a remedy in the various discussions which would obviate unpleasant and inharmonious use of the Chimes, and which would be a help to others and myself, because the technical points of production of the Chime tone have not come in for their share of discussion and explanation.

I am not a Chime maker, but while installing Chimes in connection with organ construction naturally I am interested in making such installations as pleasing in effect as possible. Therefore I have had opportunity to observe the following items in Chime installation.

Let us assume that a set of Chimes from a credited maker is the best which can be expected. The organ builder buys the set of Chimes from the maker. The outfit consists of the Chimes, the frame on which they are hung, and the hammers attached to flat metal handles. It then becomes the problem of the organ builder to manipulate the installation of the Chimes as effectively as possible. The organ builder proceeds to make up a pneumatic action to which the hammers are attached (unless it is decided to use electric striking action, in which case the Chime maker furnishes the entire outfit; which has the advantage of being windless and therefore simplifies the installation at a distance from the organ.)

When the builder has completed the electric-pneumatic striking action, the Chimes must be carefully placed in relative positions to be properly struck by the hammers and at the correct point. This is most important. There have come within my experience instances where Chimes were not satisfactory, because vital points of placement and

striking were not recognized as important factors. The Chime maker usually provides a stout cat-gut string for its suspension and if the entire set is completed at the maker's shop, which would be the case when all-electric action is used, then the Chime maker is responsible for the success.

An expert Chime maker will tell us that it is important just where the hammer must strike the Chime in order to produce the best tone; and that location is about one-half inch from the top end of the tube. If the tube is struck farther down the tone becomes poorer, and poorer the farther downward the tube is struck, to a certain point, from which the tone grows better again. This explanation should suffice to call attention to the importance of striking the Chime in the proper place.

Another imperfection may be occasioned if the head of the hammer becomes loose. This can be adjusted by screwing the ferrule head tighter.

Further tone incumberances may be occasioned by the application of poorly placed guides, by means of heavy tapes or bushed wood guides, meant to prevent swinging of the tubes. If a tube is properly hung and struck in the right place, a guide is superfluous.

The question of dampers appears to meet with decided opposition in the latest contribution on the Chime problem.

In my opinion a damper on a Chime is as necessary as is a damper on a piano string, both being percussion members. Run a scale on a piano with the damper pedal down, and the notes will run into each other until the damper is released. A similar action takes place when playing Chimes in the same manner. A damper cannot impede the tone of a Chime unless it comes in contact with it while the key is being held. Consequently the automatically-acting damper on the Chime is as necessary as is the damper on the piano strings. If the damper is not properly adjusted or placed, then of course the result will be a poor tone. It has been my experience that the best method of applying a damper is at the top end of the tube, by means of a well bushed pallet, and this pallet must touch both opposite edges of the tube. Just to touch one side of the tube is not nearly as effective.

As to the placement of a set of Chimes within the organ, it is of course best to place them where most space can be found, for convenient access for adjustment, etc. By all means Chimes should be under ex-

pression. The real reason for placing Chimes a distance away from the organ, which usually may also be remote from the organist and audience, is, to follow the by-word, that "distance lends enchantment." It certainly helps minimize imperfections in tone.

Having discussed the preceding items, it is well in line to give some attention to the tuning of Chimes. The tuning is usually done at the Chime maker's shop, and after that it is not supposed to be tampered with. If Chimes receive a fine tuning to a careful temperament at a normal temperature, that is all anybody can do. Then close observers will find that a Chime tone may have a slow vibration in itself, just as is common with some piano strings. This condition is usually recognized by an expert tuner and he knows that it is best not to try to tune out the "wolf."

Now we arrive at the complaint of the organist and the other mortals about the Chimes' not being in tune. Let us assume that the Chimes have been finely tuned at the maker's shop, under favorable conditions and to the present standard pitch. Nothing more can be done to make the tuning better. But here we have the complaint of the performer and audience. What is the reason, and the remedy? Move the Chimes away from the organ and they will be in tune? That is not possible if the organ is not in unison with the Chimes at a normal temperature. There are reasons for the discord somewhere.

In the first place the pitch for the organ should be matched to the pitch of the Chimes at a normal temperature. Then tune the entire organ to the given pitch. So far so good. After all this is done, there is still observable an out-of-tuneness between Chimes and organ. Here it must be remembered that a Chime tone is of a sympathetic nature with a minor strain. Quite true. It is the minor that causes most of the trouble. How does this come about? The natural harmonics of an organ pipe will be found to be in the major scale, dominant, third, fifth, octave, etc. This is not the case with the Chimes. It has harmonics and overtones, but also an under-tone which is in some Chimes as strongly devel-

oped as is the dominant. But this under-tone is not a major harmonic as in the organ pipe, but is a strong sub-harmonic sounding the sixth below the dominant. Hold C on the Chime and hear E-flat below. It is minor to the major, is it not? Now when the organist plays a major chord, say G-C-E or C-E-G-C, and holds against that the C Chime, there results a discord—the sub-harmonic of the Chime-sixth making all the trouble. While holding this combination, change the organ E to E-flat, still holding the Chime. Try this and play the organ accompaniment on a suitable combination, and good tune and harmony will result between Chime and organ.

THAT SMALL ORGAN

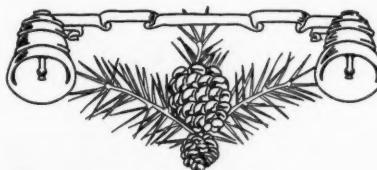
By PERCY CHASE MILLER

In the November T.A.O. you print the stoplist of the organ in Glen Echo Presbyterian Church, Columbus, and the question: "For purely musical results, how would we alter this stoplist without losing instead of gaining?" I hope that some of your readers, to say nothing of the experts on your staff, may have something to say about this, and thus add to the valuable and enlightening, as well as occasionally diverting, discussion of the subject of the small organ—a discussion perhaps endless, but of much interest to many of us.

PEDAL

16	Bourdon
8	Lieblich-gedeckt
8	Flute
	Dolce Flute
8	Diapason
	Dulciana
4	Stopped Flute
4	Flute
16	Bourdon
8	Gedeckt
	Salicional
	Voix Celeste
4	Harmonic Flute
2 2/3	Nazard
2	Flautino
8	Cornopean
	"Synthetic Oboe"

Fortunately, you do not ask for suggestions with the stipulation that they shall not be such as to make the organ cost any more, so let us assume that if we do not add any more stops, nor replace anything on the list with something obviously more costly without cutting down somewhere else, we can comply with the conditions of the interesting little problem you so kindly set us. We will assume, also, that the organ as schemed contains no duplexing or



borrowing except the rather obvious derivation of the soft 16' stop on the Pedal from the Swell Bourdon. Our friends who know more about such matters than I do are, I think, quite right in their claim that in an instrument so small as this a certain amount of duplexing, or unifying, could, be profitably employed, but we will leave all this out of account, and assume a straight specification.

Under these conditions I would like to suggest, in all possible humility, that the opinion, almost universally prevalent in this country, that the first manual double—which in a small organ like this is almost always the only one—should be a Bourdon, is a mistake. In England, if I am not mistaken, the first (and only) double in a case like this would be certainly a reed, and to many of us the English preference seems right and reasonable. If the cost of a 16' reed is such as to rule it out of court in this case, the location of the present reed on a separate chest, with its own sub-octave and super-octave couplers, would furnish a most valuable and effective second choice. I have never seen this done, but obviously it offers no particular difficulties, and I make you a present of the idea, with all its emoluments and perquisites appertaining.

The Pedal Organ would, I think, be much more valuable if it contained a 16' stop of open pipes, preferably, perhaps, an extension of the Dulciana on the Great Organ. If we drop the soft 8' flute on the Pedal in order to save a little money towards the 12 Dulciana pipes thus called for, I don't believe it would be seriously missed, do you?

On the Great Organ the 4' Flute duplicates one on the Swell; this looks like a fundamental error in tonal design, and a 4' Gemshorn or Salicet would appear preferable.

Everybody who designs an organ now-a-days, no matter how small, thinks he has simply got to have a Celeste. How about this? The Celeste is an ear-tickler and the dear people in the pews like it awfully much, so perhaps this will have to excuse its presence, but I think that you or I, my dear Mr. Editor, would be glad to swap it for something more generally useful if we could have only 17 stops, all told. Whether we agreed on what we should select in its place is another matter, about which I shall not bother you.

So you see there is at least one of us to reply to your invitation for suggestions; I hope there will be others, and these more weighty and authoritative than mine (yes, that would be

quite possible). My own suggestions are not a criticism of the designer or builder, for much depends on location and voicing, but I still think my scheme looks better on paper, and as such is humbly and most respectfully submitted by your most obedient servant.

I wish you had given the stoplist in your usual efficient T.A.O. manner, for then any suggestions could be given with more authority. As it is we know very little about the specification.

THANK YOU

Borrowing a phrase made ludicrous by our radio announcers, we say, "Thank you, Mr. Miller." Nothing can be more joyously received in the Editorial Office than a contribution (check or literary) from Mr. Miller, and so we apologize with tearful voice for heartily agreeing that the 16' would be better as a reed. Of the six stoplists printed in Musical Opinion for October 1930 and representing England's small 2m organs—

- 2 have no 16' manual stops;
- 1 has 16' Diapason on Swell;
- 1 has 16' Bourdon on Swell;
- 1 has 16' Bourdon on Great;
- 1 has 16' Bourdon on Swell and 16' Diapason on Great;

And there's not a bloomin' 16' reed in any of the six.

Just another of those musical matters for which America furnishes the brains and England takes the credit.

Mr. Miller's final paragraph calls attention again to the value of using the official T.A.O. standard form for all stoplists, for when an organ is defined in print in that way every possible detail that can be shown in a printed scheme, is shown.

—T.S.B.

ATLANTIC CITY CONVENTION HALL CONSOLE SHOWS MARKED ADVANCES

The movable console for the Atlantic City Convention Hall organ now in service and pictured on page 552 of T.A.O. for September is equipped with accessories of an original type. The keys are notably developed, being covered with very thick plates and all the corners and edges are rounded off. The tops of the keys also are slightly narrow, making an increased clearance between the keys. This clearance amounts to $5/64"$ somewhat less than a few other Midmer-Losh Organs which are separated $1/8"$.

After all, the usual organ keys seem to have been designed for



THE ENGRAVING
Atlantic City Console

aesthetic rather than practical purposes.

The dip of the key is reduced to $\frac{1}{4}"$ which, together with the clearance between the keys, greatly increases the factor of safety in compositions of elaborate technical requirements.

The tracker-organ keys required a dip of approximately $\frac{1}{2}"$ to sufficiently open the valves, and piano actions are built on the dip of $3/8"$ necessary for a proper motion of the hammer and clearance for the jacks.

There exists no practical reason however why a modern organ key need move further than the space necessary for contact and the comfort of the player.

Mr. Karl Bonawitz and others who have played the organ have found it possible to employ the glissando freely, without the aid and benefit of a coat sleeve grasped over the heel of the hand, with the finger (as Paderewski does in the Schelling number) and, Mirabile Dictu, on this organ in thirds and sixths and octaves!

The top surfaces of C-sharp and D-sharp are slightly wider than the top surfaces of other sharps. How many readers know that this is the practise on a Steinway and other fine grand pianos and that it is not necessary to wedge wide fingers between F-sharp and G-sharp?

The top plates of the white keys do not overhang the front of the key but are flush and rounded.

The increased clearance between the keys permits the key to be mounted very freely on the pins so the felt bushings do not rasp their way up and down and stick, in the dampness of the vast Hall by the sea. In fact they move so freely that it has been necessary to dispense with the usual key-return spring, the single spring provided for the contact-roller being ample to return it lively and free with a lifted finger.

Each keyboard is placed but 4" back of the keyboard beneath and 2½" higher, so that the seventh keyboard on the grand console is reached with greatest ease and comfort.

The cabinet design and carving and much of the practical construction details were done by Mr. Otto Strack, sometimes called the "grand old man" of the organ business.

The grand console of this organ provides for seven manuals, two of which are seven octaves, and fourteen hundred specially designed stop-tongues arranged in bowl shape, extending to a point slightly behind the organist's seat on each side.

These stop-tongues bear the name of the stop and the number of the voice on the specification, also an emblem indicating tonal character; thus flutes are circles, Diapasons are squares, chorus reeds are keystones, solo reeds are diamonds, strings are hexagons, and the number of points thus indicates the prominence of the harmonics natural to the pipe of that register. Within this emblem is engraved the number of the crescendo-chamber so that the organist "has all the necessary information on the stop-tongue."

(To which we would editorially add that yet one thing it lacks, namely the usual dynamic indication so that a stranger at the console may know if the stop is pianissimo or fortissimo. Strange that this so important dynamic indication, so easy to apply, is so long delayed in its adoption.—T.S.B.)



MARBLEHEAD, MASS.

CATHOLIC CHURCH

Welte-Tripp Organ Corporation

PEDAL

32 Acoustic Bass

16 Bourdon

Lieblichgedeckt

8 Flute

GREAT

8 Diapason

Dulciana

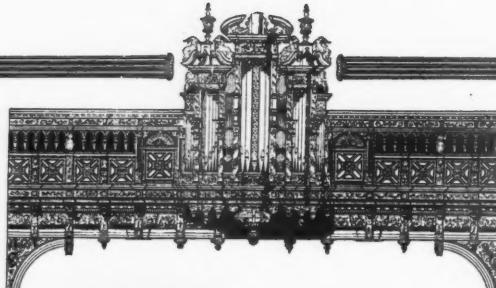
Clarabella

Stopped Flute

4	Flauto d'Amore	4	Celesta (Great)
2	Piccolo	Tremulant	
8	Trumpet		
	SWELL	CHOIR	
16	Lieblichgedeckt	16	Gamba
8	Horn Diapason	8	ENGLISH DIAPASON 73
	Stopped Flute		FLAUTO DOLCE 73
	Salicional		GAMBA 85m16'
	Vox Celeste		DULCIANA 73
4	Flauto d'Amore		UNDA MARIS 61
2 2/3	Nazard	4	FLAUTO TRAVERSO 73
2	Piccolo	2	PICCOLO 61
8	Vox Humana	8	CLARINET 73
	"Orchestral Oboe" (Synthetic)		French Horn (Great)
	Tremulant		Harp (Great)
12	Couplers		Chimes (Great)
8	Combons	4	Celesta (Great)
		Tremulant	
	CONTENT	23	Couplers
16	STOPPED FLUTE 97m	23	Combons
	CLARABELLA 85w		Crescendos: G. S. C. Reg.
8	DIAPASON 73m		
	HORN DIAPASON 73m		The manual Combons are on double-touch, second touch bringing into operation the Pedal Combon of the same number of the manual Combon. As usual, the Aeolian Company has supplied a lock and key for the combinations and thus safeguarded the organist. The instrument was dedicated Nov. 3 in recital by Mr. Platt, whose program will be found in the proper place in this issue. The Swell Vox Humana is equipped with a device to play it forte or piano.
	DULCIANA 73m		
	SALICIONAL 73m		
	VOIX CELESTE 73m		
	TRUMPET 73r		
	VOX HUMANA 61r		
	LARCHMONT, N. Y.		
	LARCHMONT AVENUE CHURCH		
	<i>The Aeolian Co.</i>		
	Organist, Robert N. Platt		
	Dedicated Nov. 3, 1930.		
V 30. R 34. S 62. B 23. P 2428.			
	PEDAL		
32	Resultant	3-40	GENEVA, N. Y.
16	DIAPASON 44	PEDAL	NORTH PRESBYTERIAN CHURCH
	Diapason (Great)	32	<i>Marr and Colton Co.</i>
	BOURDON 44	16	
	Gedeckt (Swell)	8	
	Gamba (Choir)	Resultant	
8	Octave	Diapason	
	Bourdon	Bourdon	
	Gedeckt (Swell)	Octave (Diapason)	
	Gamba (Choir)	Flauto Dolce (Bourdon)	
16	Tromba (Great)	Bourdon (Great)	
	Posaune	16	Bombarde
8	Chimes (Great)	8	Chimes (Deagan)
	GREAT (Expressive)	GREAT (Expressive)	
16	Diapason Two	16	Bourdon
8	DIAPASON ONE 73	8	Diapason One
	DIAPASON TWO 97		Diapason Two
	MELODIA 73		Dulciana
	GROSSFLOETE 73		Melodia
	GEMSHORN 73	4	Octave
4	Diapason Two	2 2/3	Flute
	HARMONIC FLUTE 73	2	Twelfth (Dulciana)
2	FIFTEENTH 61	8	Fifteenth
V	MIXTURE 305	8	Harp (Deagan)
8	TROMBA hw 85r16'		Chimes
	FRENCH HORN hw 73		
	HARP 61		
	CHIMES 20		
4	Celesta (Harp)		
	Tremulant		
	SWELL		
16	Gedeckt	8	Violin Diapason
8	HORN DIAPASON 73		Dulciana
	GEDECKT 101w16'		Gedeckt
	CHIMNEY FLUTE 73		Salicional
	VIOLE D'ORCHESTRE 73		Vox Celeste
	VIOLE CELESTE 73		Viole d'Orchestre
	SALICIONAL 73	4	Flute (Gedeckt)
	AEOLINE 73	2 2/3	Nazard (Gedeckt)
4	Gedeckt	2	Flautino (Gedeckt)
2 2/3	Gedeckt	16	Bombarde
2	Gedeckt	8	Trumpet
1 3/5	Gedeckt		Oboe
III	Dolce Mixture		Vox Humana
16	Posaune	4	Clarion
8	POSAUNE 97r16'	CHOIR	
	OBOE 73	8	Geigen Principal
	VOX HUMANA 73		Dulciana (Great)
4	Posaune		Melodia (Great)
8	Harp (Great)	4	Flute (Great)
	Chimes (Great)	8	Dulcet (Great)
		15	Clarinets
		18	Couplers
			Combons

The instrument is now in use, and the opening recital was played by the organist of the church, Miss Mary Taylor, Nov. 2nd.

Church



Music

Mr. Dunham's Comments

—UNACCOMPANIED—

THROUGH the past few years there has been a decided awakening of interest in the chorus and in choral work. This renaissance has been one of the signs of a truly musical culture in America. Those of us who were concerned in church music have been watching it carefully, hopefully. In these columns I have frequently expressed my own personal satisfaction over the increase in first-class church choirs and the amazing improvement in the contemporaneous music for it.

There is one phase of this movement, however, which has come to my attention in devious ways. This is the tendency to over-emphasize unaccompanied singing. To my mind nothing is more beautiful than this type of choral performance when it is worthy. I am afraid the emphasis that has been placed upon it has led to many attempts that had better been omitted. This was referred to in an editorial in October.

While unaccompanied singing is a much desired goal for any choir, it is hardly the one and only method of choral interpretation. Even some of our famous a-capella choruses become tiresome in a long program. I always feel that the monotony should be broken with a number or two with an accompaniment even if only on the homely piano.

A church service with only unaccompanied choral music may be a thing of beauty indeed. I doubt if it wears as well, even among the musically inured, as one which makes judicious use of the organ in some of the accompaniments at least.

Let us look over a few anthems available for church use. Here are a group that may challenge the attention of any choir director.

Noble—"Souls of the Righteous"



*Under the
Editorship of*

Rowland W.
Dunham

James—"By Babylon's Wave"
Dett—"Listen to the Lambs"
Walford-Davies—"God be in my Head"

Mackinnon — "On a Winter's Night"

Brahms—"How lovely is Thy Dwelling Place"

Such a group presents three Americans, two Englishmen, and a master of the past. The unaccompanied numbers are excellent and deserve all that has been said of them. But are the others less fine or less usable? I think not. If I were to choose, my own preference, other things being equal, would be the three accompanied compositions.

We all have our own tastes, inherent and acquired. It is easy to let them run in a groove. This is the obvious way. Karl Muck once remarked that he worked hardest conducting the works he didn't like and that he thought

they did him the most good. This is a practise he made very frequently and is one which all musicians would do well to follow.

I must now, as always, leave this matter for my readers to decide for themselves. We can overdo any excellent practise. I believe unaccompanied singing can be carried to a ghastly extreme. Eliminate all else and you will have a dreary result no matter how fine your choir may sing a-capella. Keep an open mind and vary your church music as you would be obliged to your concert music and everybody will be happy—even yourself.

—AN OPPORTUNITY—

Some professional organist in the vicinity of Boston has an excellent opportunity to become an independent artist by the purchase of the residence organ offered for sale in the current advertising pages. Mr. Truette, nationally famous teacher, has been the owner of two organs, one in his residence, the other in his studio. Mr. and Mrs. Truette are abandoning their large residence in favor of an apartment, and the fine 3m organ is therefore offered for sale. A photo of this instrument and also of Mr. Truette's studio organ, together with the stoplists of each, will be found in T.A.O. for June 1925.



MORRIS WATKINS

CHURCH OF SAVIOR—BROOKLYN, N. Y.

A Service of Music

Rogers—Arioso in Ancient Style

"I Will Magnify"—Palestrina

Sentences. Lord's Prayer. Hymn.

Vierne—Legende

"Eternal Father"—Holst

"List to the Lark"—Dickinson

Reading. Address. Hymn.

"Benedictus es Domine"—G. Mead

t. "If With All"—Mendelssohn

"Song of Destiny"—Brahms

Prayer. Benediction.

Mr. Watkins has a chorus of 21 adults. There is one service of this type each month through the season—another indication that the church world is seeking and will ultimately find the way out of its present sermonized-service difficulties.



Past, Present, and Future

Some Timely Reflections on the Foundation others Have Laid
and the Future we are Responsible for

By PROF. ROWLAND W. DUNHAM

THE BEGINNING of a new season calls for a discussion of the present status and future trend of church music in America, emphasizing its significance at the moment rather than its historical interest. In books and articles of the latter type there has been an amazing, even amusing, endeavor to ascribe to our American church music qualities which it has not always possessed.

The early days of the Colonies and the States are marked with a woeful lack of personalities of any musical importance whatever. Efforts have been made to find musical value in the work and compositions of men like William Billings and Thomas Hastings. Such exploitations are creditable only from a patriotic view point. As a matter of fact, these men were not trained musicians at all and in contemporary European life would have been forced to confine their careers to the sort of work for which their natural talents fitted them—as the tanner's trade must have fitted Billings. We are obliged to admit that our country had practically no musical life, artistically speaking, until comparatively recent times.

Lowell Mason, sometimes referred to as "one of the central figures of American musical culture from about 1822 and 1850," is popularly regarded as a composer. His significance in our music history was in the promotion of music education in the public schools. Mason was prepared for the mercantile life. His music equipment was therefore extremely scanty. He was of perhaps average musical talent, as a glance at any of his various hymn-tunes will reveal. That he is representative of American church compositions of his life and time indicates the quality of music prevalent in our churches during the middle of the last century.

The next prominent figure was that of Dudley Buck, born in 1839. Like Mason, he was intended for the business world. Natural musical tendencies diverted him and we find him assuming a commanding position in American church music of the last half of the 19th Century. Although Buck was a well trained musician, he lacked the particular talent for composition so necessary

for creative work of the highest type. Notwithstanding the great popularity of Buck's music for the church service, it lacks in so many respects that its rapid decline was inevitable. Today Buck's music is virtually never performed by leaders in the profession.

Perhaps the most important composer of the later 17th Century was Horatio Parker whose "HORA NOVISIMA" remains the finest of American choral works of oratorio dimensions. Parker was the first of our composers to successfully write in the Anglican style. His service music and anthems are of the character of Martin and Stainer. In the past decade there has been a recession in the use of Parker's music. While a composer of real skill and far ahead of his predecessors, he was not gifted on the aesthetic side of his writing. Like MacDowell, he stands as a memory of our past hopes.

Thus far we have considered our meager accomplishment in the composition of church music up to the beginning of the present century, naming only a few representative men. Many attempts have been made to find artistic and musical values in the work that have sprung from these early days. Possibly our patriotic zeal has obscured our musical vision. We might better be honest with ourselves. Art has no nationality, particularly musical art. To compare our church composers with Gibbons and Wesley, Bach and Palestrina, Tchaikowsky and Rachmaninoff, is obviously absurd. Even the best of the Victorians, such as Stainer, Goss, and Martin, were composers of whose workmanship there can be no doubt, whatever may be said of their inspiration.

To consider briefly the matter of performance in our churches, there has been a remarkable advance. Professional organists for many years were rather generally followers of the German style of playing until late in the 19th century. The remarkable qualities of the French school, headed by Guilmant and Widor, have been readily accepted by our better players until it may be said without fear of serious dispute that our organ playing technically compares favorably with that of Europeans. In the early days of the republic, church choirs were

probably pretty bad. The lack of competent professional musicians militated against the best results. Then came the invention of the "quartet choir" of paid soloists, attributed to Dudley Buck. While this convenient and practical substitute for a choir had decided advantage, musical and otherwise, it has undoubtedly done much to retard progress of true church music in this country. But as the quartet movement spread there was, simultaneously, a marked development in the boy-choirs in the Episcopal Church. English methods and traditions were introduced, marking a considerable gain both in performance and in the quality of the music used. At present there are many excellent choirs in America. The best of them will bear comparison with those of Europe. St. Bartholomew's and Grace Church in New York are notable examples, the former an adult chorus, the latter a boychoir.

The composition of church music is a rather thankless task. A church anthem worthy of the name and place demands technical skill and no inconsiderable thought. At the present time such a composition may bring from the publisher an offer of perhaps twenty-five dollars—if he is willing to offer anything at all. With such small reward it is scarcely an attractive field for any real composer.

Within the last twenty years there has sprung up, in spite of the lack of incentive, a group of musicians who were willing to give church music their serious consideration. The result of their labor has been a series of anthems and organ works that bear comparison with contemporaneous composition of the same class anywhere. These works bear the imprint of a modern musical idiom, which many of our congregations cannot, as yet, comprehend. Take for example the magnificent Easter anthem, "HAIL, DEAR CONQUEROR" by Philip James. The pungent, unprepared discords, striking tonal transitions, brilliant dramatic climaxes and unfamiliar melodic lines leave many a church congregation quite puzzled. Yet the work is one of the finest anthems available today. Fortunately, every year shows a growth in the use of this and similar works. I cannot but be optimistic when men with the unusual talent of Philip James, Edward Shippen Barnes, Leo Sowerby and a growing list of such composers add to our scanty repertoire of truly worthy American choral and organ compositions.

I feel sure that the further development of our church music is inevitable. In the course of years we are bound to see a greater general appreciation of the type of playing which is displayed by men like Lynnwood Farnam. The sudden discharge of the really good players who earned their living by respectable work in theaters was a most regrettable calamity from an economic standpoint. From the idealists position there may be an artistic gain, particularly for the organ, which time alone can prove.

Choral music in the American churches has also witnessed a tremendous improvement as the popularity of the quartet has waned. Of course, there are innumerable churches that use but four voices in their choirlofts. Under certain conditions such a solution of the prob-

lem is expeditious. With a trained choirmaster at the organ, a chorus, preferably paid, offers such incomparable possibilities that the more prosperous churches have invested the required amount necessary to finance such an organization.

On the whole, church music in America is in a promising condition at the present time. We need to work for higher ideals in every phase of this important work. Only by such a course can the upward trend be continued. There is much to do, and the church musicians are the ones who must do it alone. Yet we cannot force the issue.

Incidentally, the salary question will, in the end, depend upon the quality of musical result. The organist who is indispensable in his

church can usually attain a financial return commensurate with his efforts. Perhaps the two most important characteristics we must display are patience and common sense. To overthrow old customs is not the work of a day. Diplomacy and the biding of time will do more to cure a bad situation than arbitrary insistence upon certain "immediate necessities," no matter how worthy. And, paradoxically enough, churches are frequently the last place in the world to obtain cooperation and appreciation of sincere, competent effort. A study of the situation will reveal many clouds—with silver linings. So much so that the uninformed and the beginner, as well as the fully initiated, may well take heart, and work out his own salvation with confidence and with satisfaction.

Our Christmas Gift

BY EDWARD C. DOUGLAS



1. Christ - was born - in Beth - le - hem.
 2. Shep - herds came - with hum - ble mién -
 3. Old - and young - and rich - and poor

Sing christ - ian - peo - ple all
 And knalt - be - side His ill
 Are one - in - hea - ven's bed,
 accomp. sight,

Christ - was born - this ho - ly day,
 Prin - ces from - the mys - tic East -
 Strong - and weak - and sick - and well -

Christmas Service Selections

As Culled from the Programs of Many of the Most Active Organists in all Sections of America

WARREN D. ALLEN
STANFORD UNIVERSITY

"On Christmas Night"—Old English
"Now is Christemas y-Come"—Bodelian
"As I sat"—Trad.
"Praise of Christmas"—Trad.
"The Snow Lies Thick"—Shaw
"Christmas Day"—Holst
m. "Holy Mother Sings"—McKinney
"Our Brother is Born"—Farjeon
"Shepherds Now Come"—Austrian
"Three Kings in Great Glory"—Shaw
"Seven Joys of Mary"—Trad.
"Silent Night"—Gruber

RICHARD KEYS BIGGS
BLESSED SACRAMENT—HOLLYWOOD, CALIF.
"Holy Night"—Adam
"Hodie Christus"—Rousseau
"Jesu Bambino"—Yon
"Holy Night"—Gruber
(Sung by Mme. Schumann-Heink)
"Agnes Dei"—Bizet
(Mme. Schumann-Heink)

"Angels We Have Heard"—Old French
"In a Manger Lowly"—Daniels
"Lo How a Rose"—Praetorius

J. WARREN ANDREWS
DIVINE PATERNITY—NEW YORK
"Hail all Hail"—Bohemian
"Angels and Shepherds"—Bohemian
"Let All Men Sing"—Bohemian
"Tis Christmas Day"—Old Welsh
"Song of the Angels"—18th Cent.

GRACE LEEDS DARNEll
ST. MARY'S—NEW YORK
"While Shepherds Watched"—Jungst
"What Child is This"—Trad.
"Birthday of a King"—Neidlinger
"Good King Wenceslas"—Trad.
"When Christ Was Born"—Stokowski
"There's a Song"—Lutkin
"Here a Torch"—Old French
"Carol of Russian Children"—Russian
"First Noel"—Trad.
"Silent Night"—Gruber

DR. CLARENCE DICKINSON

BRICK CHURCH—NEW YORK
"First Noel"—Old English
"O'er Wintry Hills"—Croatian
"O Bethlehem"—Spanish
"Quest Eternal"—Dickinson
"Alleluia"—Warner
"Winter With its Ice and Snow"—Catalonian
"The Shepherds Sing"—Young
"While Shepherds Watched"—17th Cent.
"Tis the Time for Mirth"—Old French
"The Angels Were Singing"—18th Cent.
"Lullaby"—Old German

WILLIAM RIPLEY DORR
WILSHIRE PRESB.—LOS ANGELES

"Lo How A Rose"—Praetorius
"The Three Kings"—Gevaert
"Sleeps Judea Fair"—Mackinnon
"On a Winter's Night"—Mackinnon
"The Lame Shepherd"—Voris
"While Shepherds Watched"—Jungst

Mr. Dorr makes this comment: "The Mackinnon numbers appear on our Christmas Candlelight program because I have not the heart to leave them off. Utterly different, these two anthems have a charm and atmosphere which we welcome from year to year."

GEORGE H. FAIRCLOUGH
ST. JOHN EVANGELIST—ST. PAUL, MINN.
"Hail the Virgin's Son"—Dickinson
"Out on the Plains"—Spanish
"Only a little Village"—Mauder
"Shepherd's Christmas Song"—Dickinson
"Gloria in Excelsis Deo"—French
"Silent Night"—Gruber

KATE ELIZABETH FOX
FIRST CONG.—DALTON, MASS.

"Holy Night"—Adam
"Break Forth"—Bach
"While My Sheep"—17th Cent.
"Carol From Lapland"—Trad.
"Holly and Ivy"—Boughton
"What a Wonder"—Lithuanian
"Carol of Russian Children"
"Silence of the Night"—Norwegian
"Lo How A Rose"—Praetorius
"Sleep Little Dove"—Alsatian
"Christ is Born"—Clough-Leighter
"Silent Night"—Haydn

FRANKLIN GLYNN
WESTMINSTER PRESB.—MINNEAPOLIS

"Joyful Christmas Song"—Gevaert
"How Far To Bethlehem"—Shaw
"Silent Night"—Gruber
"What a Wonder"—Lithuanian
"Christmas Bells"—Bridge
"Beside Thy Cradle"—Bach
"Hallelujah Chorus"—Handel

ZILLAH L. HOLMES
PLYMOUTH CONG.—SHERRIL, N. Y.
"Bethlehem, O Little Town"—Scarmolin
"Virgin At the Crib"—17th Cent.
"Carol of Russian Children"
"King of Angels Sleep"—French
"Silent Night"—Gruber

HAMILIN HUNT
PLYMOUTH CONG.—MINNEAPOLIS

"Angels O'er the Fields"—French
"Sleep Holy Babe"—Candlyn
"A Story Fair We Bring"—Lapland
"A Babe Lies in a Cradle"—Austrian
"Shepherds and the Inn"—Mexican
"Joyous Christmas Song"—Gevaert
"Good Tidings"—Bartlett
"Hallelujah Chorus"—Handel
"Virgin Unspotted"—Trad.
"Away in a Manger"—Mueller
"Silent Night"—Gruber
"We Three Kings"—Hopkins

A. LESLIE JACOBS
WESLEY M. E.—WORCESTER, MASS.
"Shepherd's Story"—Dickinson
"The Three Kings"—Catalonian
s. "Holy Mother Sings"—XIV Cent.
"Beautiful Savior"—Christiansen
Gaul's Babe of Bethlehem
Christmas Recital

Yon—Pastorale, Adeste Fidelis
Stoughton—Where Wild Judea
Harker—Pastorale, Silent Night
Yon—Infant Jesus
Dubois—March of the Magi
Stcherbatcheff—Shepherds' Pipes and Star

Gaul—Noel Normandie
Gaul—Christmas Pipes of County Clare
Yon—Christmas in Sicily
Handel—Hallelujah Chorus

MRS. BRUCE S. KEATOR
ST. ANDREW'S M. E.—NEW YORK
"Lo How a Rose"—Praetorius
"Christmas Bells"—Stevenson
"Good Tidings"—Bartlett

MAY ANN LIST

DISCIPLES OF CHRIST—NEW YORK CITY
"While Shepherds Watched"—Voris
"All Hail"—Dickinson
"Holy Night"—Adam
"First Nowell"—Trad.
"Sing We Noel"—Gaul
"Babe in the Manger"—Dickinson
"Silent Night"—Gruber

The Organ at St. Mark's

Far, misty thread of sound . . . or is't a shadow's sigh

Stirs past, trembling to silence. Anon

A melody! A melody to sanctify—

To cast one's sins and hopes upon.

And now up-borne is chanted dirge of sobbing chords;—

Sad Peri's plaint ungent of hope;—

Prometheus' rent groan.—Trampling of reckless hordes;

Defeat in rolling drum, to grope

With Vict'ry's shrilling fife.—Pandemonic laughter!

*****Follows, the purpl'ing hush of light,—

A child's voice calling,—leaves whispering down.—And after,
The diapason of the night.

—MAJOR MOORE

"Stars Lead Us On"—Sioux Tribal Carol

"Sleep of the Child Jesus"—Gevaert

"Good King Wenceslas"—Trad.

"O'er the Cradle"—Old Breton

"Silent Night"—Gruber

"Gesu Bambino"—Yon

"Still Grows the Evening"—Bohemian

"Angels Were Singing"—Trad.

"Three Kings Journeyed"—Cornelius

HARRISON E. WOOD

CENT. M. E.—YONKERS, N. Y.

"God Rest You"—Trad.

q.v.c.h.o. "In Bethlehem's Manger"—XVI Cent.

"Jesu Thou Dear Babe"—Hayti

a. "Virgin's Lullaby"—Buck

"Boots and Saddles"—French

"Still Grows the Evening"—Bohemian

q.v.h.c.o. "What a Wonder"—Lithuanian

"Stars Lead On"—Sioux

"Galician Christmas Carol"—Spanish

s. "Mary the Mother"—Mackinnon

"Shepherds' Story"—Dickinson



—THE HYMNS—

Northwestern University has issued, through its church and choral department of the School of Music, a booklet on Hymn-Singing and Hymn-Playing, by Dén Peter Christian Lutkin. The University is making a strenuous effort to purify, clarify, and intensify the music of the church service, and its booklets are issued for free distribution to organists and all interested in church music.

The present booklet, the third of the series, will not only enlighten and strengthen the organist in his difficult duties but will also furnish him with a powerful argument to use on his minister and music committee, when these latter personages are of the obstructionistic type. Every indication of the trend of the day points to a position of tremendously increased importance for the organist in the scheme of the church's public services.



Strictly Entertaining

The Ladies Score Again Two of Them get the Chance to Show what Organs and Organists Can do to Make a Theater Audience Happier

QUITE LIKELY it is undignified to quote a slang phrase but as we note what two of the ladies (must they always be in the lead among us?) are doing in the new Paramount Theater in Stapleton, New York City, we feel like saying, "That's using the Old Bean all right." The two young ladies are Miss Betty Gould and Miss Jean Holbrook; the organ is a Wurlitzer with two consoles; the theater is brand new and has transformed night into day in that section of the City; and the manager is Mr. Dave White, formerly of the Rialto.

The first announcement of the new theater's opening gave front-page position to pictures of the two ladies, who were called just "Betty and Jean," the public has gone a step further and said they are sisters (which they aren't) and some have gone so far as to declare they are twin sisters. Miss Gould was formerly at the Fox in Brooklyn, and Miss Holbrook, we believe, comes from the Uptown Theater, Manhattan. Mr. White has had excellent experience in theater managing and knows what the show is all about; he is quoted as "hoping" that the two ladies will be making merry music at the twin consoles "for many, many months to come."

At any rate the important thing to note is that somebody has found a good use for the organ in the theater even in our own dreary day, and it may be that their method offers a solution of the problem. We wish we knew to whom credit should be given; lacking such information let's give

it equally to the Paramount management, to Mr. White, and to the two ladies.

The Misses Gould and Holbrook stage their act somewhat as a regular, but refined vaudeville act. They dress the part, play, and sing. And they have discretion enough to know that a theater manager and a theater public are going to hire or fire in direct proportion to whether or not they get what they want.

First, as to their program, they played the following for one of their presentations:

March from Aida
Evening Star Song
Toreador Song
Trio from Faust

For the Trio the organists were joined by three singers brought into view on the elevator-stage. At the conclusion of this group, the news reels were shown, and then the two organists came back for a group of popular songs of the day—with a complete change of costume. That's the important part of it. And there the ladies have the advantage. A man cannot change his suit and make an impression. But by so simple an expedient as a mere change of dress a lady can reappear as an entirely new person. Why has not the theater-organ profession made more liberal use of this simple but effective device?

The second act, the group of songs, was introduced by a little number especially composed for the purpose, and each of the organists had the duty of turning toward her audience and singing a line of identification. After that the act moved on and the audience

was requested, by the aid of text and invitation on the screen, to join in the singing, which it did to a more or less successful degree.

Last month we learned how Miss Jean Wiener made use of the organ at the Steel Pier in Atlantic City and has been successful in finding a place for both organ and organist. This month we find two ladies again finding use for the organ and the organist. The two cases are quite different in their approach. Miss Wiener plays a little concert at various hours through the afternoon and evening and has to manage the whole affair all alone. The Misses Gould and Holbrook make a team of it and play their numbers as a part of the regular show. Certainly this latter method offers the easier of the two, as a means of continuing in use an instrument and an entertainer we all have faith in. What if we must play the popular stuff exclusively? Does that break our fingers or soil our clothes or give us such a case of indigestion that we cannot eat breakfast the next morning? Miss Wiener's work has not yet been heard by a representative of our staff, but we have no doubt that it is very well done and highly creditable. The report comes that Miss Gould and Miss Holbrook do an unusually interesting piece of work, do it well, and make it highly attractive and entertaining.

We believe that in each case—Miss Wiener in Atlantic City, Miss Gould and Miss Holbrook in New York—the organist is the only means of furnishing real music to the audience. All else in each show is merely a phonograph record of the real thing, no matter what its name. In order to drag the men into this in one way or another and give them a little of the credit, it might be suggested

that perhaps the idea came, directly or indirectly, from the unusual success Mr. Jesse Crawford has had in his organ work at the Paramount in Manhattan.

Incidentally another comparatively new theater in this same borough of New York City has restored its organist. The St. George Theater has been presenting an organist in a novelty act somewhat in the same mood, purely in an attempt to see if the organ and organist cannot, for all the money expended on them, make a little music of the kind the great mass of theater-going humanity wants. It seems reasonably safe to conclude that the theater organ and theater organist have an excellent opportunity to come back, if the other dignified branches of the organ profession will but keep hands off and refrain noses from turning up when a theater organist does abandon the kind of music he or she would rather play and turn to the kind of music we all know the public would rather hear.

These pages earned the sometimes secret, sometimes open opposition of some of the leaders in the profession years ago when they championed vigorously the cause of pianissimo organ music for the pictures. But the pianissimo style easily won over the old school of fortissimo adherents. This new type of organ playing now has its chance to be either pianissimo or fortissimo, but again we believe that the fortissimo will defeat itself if long indulged in, while the pianissimo will win life-long friends. Not eternally pianissimo, but pianissimo as a background upon which the brief forte or fortissimo moments can shine as relief. Here is how one writer has summed up the unique programs instituted by Miss Wiener:

"They opened the organ last Monday and the patrons were delighted with the novelty of soft dreamy music in the lounge after two hours of the squawkies."

The mad pace of today's life makes the tired business man a ready recipient of the "soft dreamy music" which the motion picture no longer supplies. And amid a program where phonograph music has been amplified beyond all semblance of pleasant tone, the organ, if played softly for the most part, will prove a most welcome attraction.



MISS JEAN WIENER

Organist of the Steel Pier in Atlantic City, "the World's Play-Ground," where she is featured in organ concerts both afternoons and evenings, in the lobby of the theater. When the new style motion pictures made it no longer necessary to use the organ in the good old way Miss Wiener appointed herself the task of finding some newer and better way to use both organ and organist in the entertainment world, and the result was, as told in T.A.O. for November, that the management accepted Miss Wiener's plan, moved the organ out into the lobby, where unusually comfortable lounging quarters had already been provided for the guests of the Steel Pier, and installed Miss Wiener not as accompanist to some other show but as the star performer herself in a series of organ concerts throughout the day.

The two-console organ is by no means prohibitively expensive. Theater managers have shown that in the better theaters they are not at all averse to employing two organists instead of one, if only the two will remember why they are being paid and select their music accordingly.

We present Miss Wiener, Miss Gould, and Miss Holbrook as pointing the way for the rest of us.



DR. CASPAR P. KOCH
GIVES SUMMARY OF SEASON'S
RECITALS IN CARNEGIE HALL

The 41st season of recitals in Carnegie Hall, north side, Pittsburgh, Pa., included 38 recitals and brought the total up to 1688. The programs of the season presented 455 compositions by 231 composers, and in this

list there were 110 original organ works and 131 transcriptions.

Dr. Koch used 39 soloists and 9 choruses, quartets, etc., who contributed their services. The programs were broadcast over KQV.

Dr. Koch's work in this famous institution has frequently been mentioned in these pages and was the subject of an extended review recently. The individual programs through the season have been collected and a simple binder has been applied, which makes quite an attractive way of preserving an actual record of the organist's work. We herewith give a few of the contemporary compositions to be found on Dr. Koch's programs of last season:
 Stoughton—Persian Suite
 Gaul—Foot of Fujiyama
 Russell—Bells of St. Anne
 Nevin—Will o' the Wisp
 Yon—Arpa Notturna
 Schminke—Marche Russe
 Ferrata—Overture Triomphale
 St. Clair—Memories



ORGAN-PIANO DUETS ON THE AIR

Miss Barnard and Mr. Strong, over the N. B. C. chain, station KPO, San Francisco.

Yon—Christmas in Sicily
Macfarlane—Scotch Fantasia
Macfarlane—Evening Bells
Swinnen—Chinoiserie
Delamarter—Carillon
Kroeger—Marche Pittoresque
Ungerer—Frere Jacques
Sowerby—Carillon
Yon—La Concertina
Macfarlane—Spring Song
Yon—Cristo Trionfante
Dethier—Prelude Em
Brewer—Echo Bells
Demarest—Memories
Nevin—Toccata Dm
Stebbins—In Summer

LAVAHN MAESCH
PRESENTS FULL PROGRAM BOOKLET
OF SEASON'S RECITALS

Knowing on October 1st what you are going to play in your recital on March 20th is an evidence of thorough preparation that speaks well of an organist's managerial ability. Prof. Maesch, of Lawrence Conservatory, Appleton, Wisc., has issued a convenient and attractive 12-page leaflet, $3\frac{1}{2} \times 5\frac{3}{4}$, that fits well into any pocket, wallet, or hand-bag, setting forth all ten programs of his Twilight Organ Recitals.

Each program lasts 45 minutes and begins at 4:30, and as will be seen, there is a breadth of scope that is most wholesome. The recitalist's recognition of the merits of American composition stamps him as a member of the growing fraternity of thoroughly modern and independent players not afraid to face their own convictions.

Because of their unusual value, their brevity, their breadth of scope, they are given herewith in full among our other programs. Certainly there is a new day dawning for the organ recital when we find a recitalist not afraid to begin a recital with the Franck Chorale in A major and end it with a selection from Carmen; a recitalist thoroughly alive to the values of Stoughton's Fairylane Suite and Dethier's The Brook; and one who knows not only Bach, Franck, and Widor, but also Bartlett, Cole, D'Antalffy, and Rogers, Shure, and Yon.

—BACH'S PASSACAGLIA—
If the public won't come to Bach, we see Bach taken to the public. The Los Angeles Philharmonic presented a concerto version of the Passacaglia in its opening pair of concerts, with Dr. Ray Hastings as solo organist. Dr. Hastings has been again appointed official organist of the Los Angeles Symphony.

—THE ROGERS SONATINA—
The Sonatina of James H. Rogers, reviewed in T. A. O. for October, was used in recital by Albert Riemenschneider, before an audience of 600, in Baldwin-Wallace Conservatory. Prof. Riemenschneider used it as the opening number of his program—a position the Sonatina ideally suits.

—ORGAN-PIANO—
Mr. Theodore Strong and Miss

Eleanor Barnard, of San Francisco, have made the organ-piano duet popular over the N.B.C. chain, through KPO—a work that has been continuing since 1925. The programs are a part of the Shell Happytime series, and the complete organization has made frequent tours throughout the West.

During November trips were arranged both to the south and to the northwest, as far as Vancouver. The materials used for the duets is all especially arranged by the two players and is largely confined to the popular numbers of the day, all the way from Friml to Tchaikowsky. Liberal selections have been made from the musical plays of Herbert and Friml. Current jazz hits are avoided, as the ensemble takes care of them, so that the works presented from the organ and piano are taken from better sources. The list of special arrangements presented over the radio during the past eight months totals fifty compositions.

—WHAT THEY SAY—

Bingham's Twilight at Fiesole, from his Harmonies of Florence, is "exquisitely atmospheric," says Mr. Palmer Christian.

Calendar

For Program Makers Who Take Thought of Appropriate Times and Seasons

JANUARY BIRTHDAYS

- 1—Dr. Roland Diggle, London.
- 1—Giuseppe Ferrata, Gradoli, Italy, 1866.
- 3—Jacques Lemmens, Belgium, 1803.
- 8—Lowell Mason, Medfield, Mass., 1792.
- 16—Henri Büsser, Toulouse, France, 1872.
- 18—Dr. John Hyatt Brewer, Brooklyn, N. Y.
- 18—R. Huntington Woodman, Brooklyn, N. Y.
- 19—Dr. George W. Andrews, Wayne, Ohio.
- 20—Theodore Salomé, Paris, 1834.
- 25—Ernest H. Sheppard, Kent, Eng.
- 25—Samuel A. Baldwin, Lake City, Minn.
- 27—Ralph Kinder, Manchester, Eng.
- 27—Mozart, Salzburg, Austria, 1756.
- 28—Roy Spaulding Stoughton, Worcester, Mass.
- 31—Schubert, Lichtenthal, Vienna, 1797.

OTHER EVENTS

- 1—Emancipation Proclamation, 1863.
- 2—Cyrill Kistler died, 1907.
- 10—Godard died, 1895.
- 16—Widor became organist of St. Sulpice, Paris, 1870.
- 22—J. B. Dykes died, 1876.
- 23—MacDowell died, 1908.
- 25—Marnder died, 1920.
- 27—Eugene Thayer died, 1889.
- 27—Verdi died, 1901.
- 28—Barnby died, 1896.
- 30—Lemmens died, 1881.



Recital Selections

PROGRAMS from the same organist will not be included in consecutive issues. Preferential treatment will be accorded organists who observe the following requests:

1. Write your own program lists, follow the style as adopted for these columns, and include only such organ numbers as you recommend to your colleagues.

2. Mark any number that has made an especially favorable impression on your audience.

3. Quote a full program only when you have an especially effective one, or when it is of special character, national, historical, etc.; mark †.

4. Print the name of the organ builder on the program with your own, and when you have done so, indicate it by * in front of your own name on your written list.

5. Collect your programs through the month, condense them all into one list, and mail so as to reach this office by the 1st of alternate months; send with your written list a copy of each printed program quoted from.

RIVERSIDE SERIES

RIVERSIDE CHURCH—NEW YORK CITY

*By Harold Vincent Milligan

- †Tartini—Largo
- Strunk—Lass Mich Sein und Bleiben
- Rameau—Gavotte
- Campra—Rigaudon
- Handel—Aria. Finale. (Dm Con.)
- Bach—Siciliano (Flute Son.)
- Bach—Arioso
- Bach—Toccata and Fugue Dm
- Franck—Choral Am
- Tombelle—Echo
- Kreisler—Rondino, on Beethoven Theme
- Wolstenholme—Bohemianesque
By Firmin Swinnen
- †Mendelssohn—Sonata Dm
- MacDowell—Love Song
- Mozart—Minuet D
- Widor—Allegro (5th)
- Palmgren—May Night
- Franck—Piece Heroique
- Dvorak—Largo. Finale. (New World)
By Palmer Christian
- †Bach—Es Ist das Heil uns Kommen
Heir
- Bach—Sonatina
- Bach—Fugue Ef
- Milligan—Prelude on Mooz Zur
- Bingham—Twilight at Fiesole
- Sowerby—Passacaglia (ms.)
- Saint-Saens—Prelude E
- Ferrata—Scherzino
- Reger—Ave Maria
- Maquaire—Finale (1st)
By Dr. Rollo Maitland
- †Widor—Allegro (6th)
- Bach—Adagio Am
- Bach—We All Believe in One God
- Liszt—Symphonic Fantasia
- S. M. Maitland—Sunrise in Emmaus
- Parker—Allegretto
- Mendelssohn—Spinning Song
- Improvisation in Overture form
By Dr. Clarence Dickinson
- †Andriessen—Choral
- Rinck—Rondo for Flute
- Novak—In the Church
- Farnaby—Giles Farnaby's Dream
- Liszt—Ad Nos ad Salutarem Undam
- Dickinson—Intermezzo (Storm King)

THE AMERICAN ORGANIST

Bach—Badinerie
Bach—Cathedral Prelude and Fugue
MacDowell—Humming Bird
Dickinson—Romance
Franck—Piece Heroique
Brahms—Lo How a Rose
Pachelbel—From Heaven High
Trad. Dutch—Old Lullaby
Dethier—Christmas
By Dr. T. Tertius Noble

†Bach—Fantasie G
Bach—By Adam's Fall
Bach—O Lord Have Mercy
Jadassohn—Lento
Yon—Toccatina
Noble—Dominus Regit Me
Noble—Drumclog
Guilmant—Song Without Words
Boely—Andante Gm
Dubois—Vox Angelica et Adoratio
Reubke—Fugue (Sonata)

VERNON C. BENNETT

TEACHERS COLLEGE—KEARNEY, NEB.

†Faulkes—Concert Overture
Guilmant—Dreams
Dubois—Benediction Nuptiale
Bach—Choral Prelude
Fletcher—Fountain Reverie
de-Bricquieville—Etude for Pedals
Weaver—The Squirrel
St. Clair—Memories
Calkin—Thanksgiving March

PALMER CHRISTIAN

MEMORIAL AUDITORIUM—CEDAR RAPIDS, IA

†Weber—Jubilee Overture
Hagg—Aftonfrid
Ferrata—Scherzino
Bonnet—Caprice Heroique
Corelli—Prelude
Rameau—Minuet
Bach—Fugue Cm
Russell—Up the Saguenay
Karg-Elert—Benediction
Rousseau—Scherzo
Massenet—Meditation (Thais)
Schubert—Marche Militaire

ADOLPH STEUTERMAN

CALVARY EPISCOPAL—MEMPHIS, TENN.

Grieg—Chorale
Weaver—The Squirrel
Liszt—Liebestraume
Bach—Toccata and Fugue Dm
Boccherini—Menuett
Russell—Song of Basket Weaver
Franck—Piece Heroique
Bairstow—Evening Song
Guilmant—Marche Religieuse

MARION JANET CLAYTON

FIRST PRES.—NEW ROCHELLE, N. Y.

†Mendelssohn—Grave. Adagio. (Son. 2)
Kinder—Caprice
Bach—Toccata and Fugue C
Mozart—Andante

Sibelius—Finlandia
Wagner—Prelude. Liebestod. (Tristan)
Karg-Elert—Starlight
Swinnen—Sunshine

C. HAROLD EINECKE

UNIVERSITY OF ILLINOIS

†Ferrata—Overture Triomphale
Bach—Walk to Jerusalem
Couperin—Fugue on Kyrie
Baumgartner—Idyll
Berwald—Marche Characteristic
McAmis—Dreams
Rousseau—Scherzo
Matthews—Chorale Prelude (Aughton)

SALEM EVAN.—QUINCY, ILL.

†Bonnet—Var. de Concert

Bach—Air (Suite D)

Jacob—Sunrise (Burgundy Hours)

Baumgartner—Idyll

Bach—In dir ist Freude

Arensky—Cuckoo

Matthews—Chorale Prelude (Aughton)

NEVIN—Sketches of the City

Rousseau—Scherzo

Bach—Walk to Jerusalem

Berwald—Marche Characteristique

Schubert—Ave Maria

Mulet—Thou Art the Rock

PARK CONG.—GRAND RAPIDS, MICH.

Handel—Water Music Suite

Bonnet—Lied des Chrysanthemes

Fairclough—Song of Happiness

Couperin—Fugue on Kyrie

Last Rose of Summer

Matthews—Chorale Prelude (Aughton)

*FREDERICK C. FERINGER

FIRST PRES.—SEATTLE, WASH.

Historical Lecture Recitals

†Mendelssohn—Son. Am (Germany 1809)
Schumann—Fugue on B A C H (Germany 1810)

Liszt—Miserere. Ave Verum (Hungary 1811)

Franck—Cantabile B (Belgium 1822)

Lemmens—Sonata Finale (Belgium 1823)

Saint-Saens—Rhapsodie on Breton Airs

Guilmant—Chant Seraphique (France 1837)

Gigout—Scherzo (France 1844)

†Widor—Adagio. Finale, Son. 2 (France 1845)

Bossi—Noel (Italy 1861)

West—Andante Son. Dm, (England 1865)

Jongen—Cantabile (France 1873)

Dethier—The Brook (Belgium 1875)

Karg-Elert—Pastorale Chorale (Germany 1879)

Quef—Idylle (France)

Bonnet—Romance Sans Paroles (France 1884)

Mulet—Thou Art the Rock (France)

All American

†Thayer—Sonata Cm

Buck—At Evening

Rogers—Adagio, Scherzo and Finale

Parker—Festival Prelude

Matthews—Toccata

Barnes—Prelude. Andante. Op. 18

Stoughton—The Pyramids

Sowerby—Comes Autumn Time

*CLARENCE MADER

IMMANUEL PRES.—LOS ANGELES

Wolstenholme—Intro. Allegro

Henselt—Ave Maria

Bach—Fantasie G

Austin—Pilgrim's Progress (Part 1)

Bullis—Novellette

Vierge—Finale (First)

Douglas—Intrigue

Salome—Menet Symphonique

Dickinson—Intermezzo (Storm King)

Austin—Pilgrim's Progress (Part 2)

Guilmant—Finale (Son. I)



LAVAHN MAESCH
LAWRENCE CONSERVATORY
October 24

†Franck—Piece Heroique
McKinley—Cantilene
Bach—Prelude and Fugue D
Stoughton—In Fairyland
Dethier—The Brook
November 7
†Borowski—Allegro (Son. III)
Saint-Saens—The Swan
Bach—Prelude and Fugue Bm
Liszt—Liebestraume
Ward—Moment Musical
Arensky—Phantom Waltz
Arensky—The Cuckoo
Widor—Toccata (Fifth)
November 21
†Cole—Song of Gratitude
Martini—Gavotte
Bach—Prelude and Fugue G
Rimsky-Korsakoff—Song of India
Callaerts—Intermezzo
MacDowell—To A Wild Rose
D'Antalffy—Sportive Fauns
December 12
†Rogers—Allegro (Son. Em)
Karg-Elert—Harmonies du Soir
Bach—Toccata and Fugue Dm
Bonnet—Romance Sans Paroles
Saint-Saens—Bacchanale (Samson)
Chopin—Nocturne Ef
Bartlett—Toccata E
December 19
†Burgett—Christmas Meditation
Guilmant—Two Var. on Christmas Carol
Guilmant—Noel Languedocien
Russolo—Chimes of St. Mark's
Yon—Christmas in Sicily
Gaul—Christmas Pipes of County Clare
Harker—Variations on Holy Night
Bonnet—Fantasie on two Noels

January 16
†Guilmant—Finale (Son. 4)
Bach—Prelude and Fugue Em
Gaul—Daguerreotype of an Old Mother
Tchaikowsky—Selections Nutcracker
Suite
Rogers—Cantilene
Tchaikowsky—Marche Slave
February 6
†Dupre—Cortege et Litanie
Buxtehude—Fugue C
Bach—Aria (Suite D)
Jepson—Pantomime
Rachmaninoff—Serenade
Miles—Drink to me only
Stewart—Spanish Military March
February 20
†Franck—Chorale Am
W. F. Bach—Largo e Spiccato
Bach—Fantasia and Fugue Cm
Rebikoff—Valse Mignonne
Puccini—Waiting Motif (Butterfly)
Mereaux—Toccata
Bizet—Prelude (Act I, Carmen)
March 6
†Wagner—Lohengrin Prelude
Bach—Christ Came to Jordan
Shure—Enchanted Isle
Rossini—Overture William Tell
March 20
†Meyerbeer—Coronation March
Karg-Elert—Clair de Lune
Bach—Fantasia and Fugue Gm
Tchaikowsky—Andante Cantabile (Sym.
V)
Sturges—Meditation
Korsakoff—Flight of Bumble Bee
Tchaikowsky—1812 Overture
*ROBERT N. PLATT
LARCHMONT AVE. CH.—LARCHMONT, N. Y.
Dedicating 3-62 Aeolian
Corelli—Suite F

Arcadelt—Ave Maria
Clerambault—Prelude
Bach—Arioso
Rousseau—Minuet
Bach—Toccata and Fugue Dm
Franck—Piece Heroique
Snow—Distant Chimes
Clokey—Dripping Spring
Clokey—Twilight Moth
Dickinson—Berceuse
Vierne—Finale (1st)

EDWIN ARTHUR KRAFT
TRINITY CATHEDRAL—CLEVELAND

Guilmant—Son. Dm
Bach—Fugue Gm (Lesser)
Widor—Minuet
Grace—Reverie on tune "University"
Vierne—Carillon de Westminster
Franck—Adagio
Clewell—Gavotte
Lemare—Toccata Di Concerto
MISS MARY TAYLOR
NORTH PRES.—GENEVA, N. Y.
Marr & Colton
Karg-Elert—Jesu geh voran
Schumann—Canon Bm
Russell—Bells of St. Anne
Franck—Choral Am
Schubert—Ave Maria
Gigout—Scherzo
Jenkins—Night
Widor—Toccata (5)

ERNEST MITCHELL
GRACE CHURCH—NEW YORK

†Widor—Mvt. 1,2,6 (8th)
Wagner—Liebestod (Tristan)
Bach—Fugue Ef
Dethier—Nocturne
Tournemire—Paraphrase-Carillon
Mr. Mitchell's monthly recitals for the
season are announced for Dec. 14, Jan. 11,
Feb. 8, March 8, April 12, and May 10.

ANDREW J. BAIRD
ARDEN HOUSE

†Harris—Grand Choeur
Saint-Saens—Benediction Nuptiale
Nicode—Choral
Nicode—Reverie
Bach—Passacaglia Cm
Guilmant—Prayer and Cradle Song
D'Evry—Toccata
Stoughton—Isthar
Schminke—Marche Russe
Liadow—Music Box
Rimsky-Korsakoff—Song of India
Flotow—Stradella Overture
†Maitland—Grand Choeur
Bach—Air in D
Bach—Gavotte Bm (Violin Suite)
Guilmant—Adagio and Fugue (3rd Son.)
Mozart—Minuet D
Wagner—March of Holy Grail (Parsifal)
Martin—Evensong
Skilton—American Indian Fantasie
Durand—Annette De Lubin
Baird—Valse (To the Rose)
Wely—Pastorale
Yon—Rhapsody Italiana
†Boellman—Suite Gothique
Dubois—Cantilena Nuptiale
Dubois—March of the Magi
Guilmant—Allegretto
Gounod—March Pontificale
Widor—Cantabile
Massenet—Angelus
Caillarts—Intermezzo
Saint-Saens—My Heart at Thy Sweet
Voice

Batiste—Voix Celeste
Delibes—Passepied
Thayer—Auld Lang Syne—(Var.)

The last program given closed the 7th
season of recitals at the summer home of
Mrs. E. H. Harriman as played by Mr.
Baird.

An Arthur James Editorial

SOUND pictures put a crimp into that grand musical institution, the pipe organ, as a theater asset but there is good reason to believe the organ will triumph after all. The organ provides the greatest music show in the world because it is a highly emotional instrument giving forth music that reaches the souls of men. Our brethren of the churches long since recognized its emotional values.

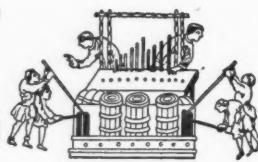
PRACTICALLY, it carries no overhead and from its keys a single musician can produce the grandeurs of a symphony. The organ is the musical instrument for the masses and the classes of the people. Cowboy and king, child and philosopher, ditch digger and statesman find its appeal, enjoy its jubilation and solace and derive soul satisfaction from its moving melodies.

AN instrument of tremendous show power and appeal could not long remain in the neglected class and the greater theaters, many with orchestras discarded, are using it as an attraction on the program as well as for supplementary musical purposes.

WE hear that a new energy is being evidenced in the organ business to meet a rising demand for this essential utility for theaters and, for the sake of the show business, we hold this as good news.

—ARTHUR JAMES,
Editor, EXHIBITOR'S DAILY REVIEW

Notes &



Reviews

Editorial Reflections

• • • •

FINDING a raft of questions for others to answer was the sport of ancient kings and modern crossword puzzle makers. For the past few days many questions have been presenting themselves, and perhaps some of our readers can find answers to some of them.

Why is it that even in this enlightened and more truthful modern day we still can go into a church service, hear a minister announce or a choir sing that "The Lord is in His holy temple, let all the earth keep silence before Him," and then for the next seventy-five or ninety minutes of the service, those in charge do everything else but keep silence? They talk, read, pray, sing, and play the organ; but keep silence? never. If they don't mean to keep silence, why do they suggest it?

All trace of interest in the day upon which I write these reflections will have vanished completely by the time they are read, but can anyone say why an enlightened nation spends millions of dollars in political campaigning for office with salaries of a mere pittance in comparison, why our newspapers devote page after page for a whole month to what the least important of men say in their own personal behalf and against the personal interests of some other perfectly equal citizen, and the rest of us lose millions of dollars in unearned salaries of employees enjoying a holiday, just to go through our gentle American custom of writing crosses on meaningless bits of paper with meaningless names on them, by virtue of which one set of men stop imposing on us and some other set begins? Perhaps Will Rogers can explain it as an old Spanish custom. Is there a possible other explanation? Does it get us any-

where as a nation or as individuals?

It was a silly question, Why does the apple fall? But in propounding it to himself, in giving it more or less serious consideration, Newton was hardly the loser. What else could it do? Silly to everybody but Newton; it made him famous and advanced his chosen realm of science considerably. Sometimes silly questions prove profitable stepping-stones.

An organist hears of a vacancy, an attractive vacancy. He goes after it, pulls every rope within reach, rehearses carefully, plays his best, talks his best. It is hard work trying to beat the other ninety-nine candidates. Finally he wins. On the sign-board he paints a legend beginning, "I have accepted . . ." Now why does he put it that way?

Every conductor, every cultured listener, every composer knows that the top tenors of a men's chorus make torturing discomfort for everybody within hearing when they are asked to sing many top G's or A's. Then why do composers and arrangers almost universally write scores with a superfluity of top G's and top A's?

A bit of music set to churchly texts is good for nothing but use in the church, and in churches where such music is used the organs outnumber the pianos a hundred to one. How does it happen then that more than ninety-five percent of all church music is written with piano accompaniments, many of them impossible to play on the organ?

A group of radio singers will, on the average, get every single word clearly pronounced and cleanly enunciated. One church choir in five hundred church choirs will do the same thing. Now why is that?

An organ builder will release for publication the stoplist of an im-

portant installation. During the next six months, when the organ is being built, changes more or less important will be made; and a trusting T.A.O. reader who is interested in stoplists will then consult the back numbers of his magazine, look at the stoplist—and be thoroughly deceived. It isn't the instrument at all; it's only a part of it, and not a single detail may be relied upon as definite and accurate. Now why does a constructive magazine like T.A.O. print any stoplist (save in such exceptional case as the gigantic instrument planned by Senator Emerson L. Richards) before the instrument has been built, installed, and its content irrefutably determined? T.A.O. does a great many inexplicable things.

Stop-knobs take twice as much room in a console and demand twice the motion to manipulate, compared to stop-tongues. Since the console is a machine, built for service, why does any organist prefer or any builder consent to build a stop-knob?

When we have less than four manuals we limit the organ's versatility; when we have more than four manuals, we limit the organist's efficiency. Why do we build organs of less than or more than four manuals?

Everything in the universe we know indicates that the Creator desires utility, efficiency, fruitfulness, and beauty. Why do we offer instead creeds, beliefs, and professions? Every hero in the Old and New Testaments was a politician, a leader, or a teacher. Why do we pay teachers three thousand dollars a year, baseball players ten thousand, and fist-fighters fifty thousand a night?

What is there about the soil, or the atmosphere, or the grass and trees of Europe that makes a European-grown orchestral conductor so much superior to an American-grown conductor that not one symphony orchestra in our entire

country is willing even to give the native product a chance?

The orchestra is the supreme medium of musical interpretation. Its tone is a composite of strings, wood-wind, and brass. The modern American jazz-band is the king of musical sports, to which all the rest of the world bows down. Its background is one of wood-wind and strings. A thousand to one will attend an orchestra or jazz-band concert and pay for the privilege. Then why Diapasons, Bourdons, and a Philomela? If you weren't an organist, would you still like them?

Let us take a look at the service selections in the church department this month and compare them with similar selections of 1925. Now what makes this tremendous difference? That is one question we believe we can answer. T.A.O. with its reviews and articles, with its vehement denunciation of such trite monstrosities as the average Christmas anthem of the 1890's, with its page of Christmas programs from dozens of alert choirmasters all over America, has given choirmasters everywhere a similar dislike for trite cheapness in church music and a similar admiration for the modern program material represented in the delightful lists in the current magazine. The result was an astounding spread of delightful Christmas programs in hundreds of churches last year, which undoubtedly will be duplicated in thousands of them this year.

The word automobile is a serious affair. It means just one type of vehicle. To call a wheel-barrow an automobile and declare ourselves owners of an automobile when we have only a wheel-barrow, would cause suspicion among our neighbors. When Barnum and Bailey changed the pace of adjectives and brought new meanings to nouns, the plebeians gaped open-mouthed but the gentry turned noses upward. Now is it exactly commendable to call an organ sonata a symphony?

A most attractive church program, among a mass of programs from the files, catches special attention. It's Trinity Lutheran Church in New York City. And the event was exclusively the beautiful Candle-Light Service. There are eight pages. It is beautifully printed. The minister's name is given on the front page, in handsome letters. The organ-

ist? Not on the first page, not on the second, nor on the third. But it's a full program of music. Not on the fourth page, nor the fifth, sixth, seventh. Nor on the last page. Oh yes, it was the minister's service? He played the organ? He directed the choir? He selected and rehearsed the music? Yes of course. Now why did the Good Book say that a workman was worthy of his hire and we should do unto others as we would they do unto us? It seems to me it also said something about those who prefer the chief seats in the synagogues.

We pick up a group of recital programs. There happen to be fourteen of them. Twelve of the recitalists put the emphasis on Passacaglia, Minuet, Dreams, and Andante, and it wasn't Bach, and it wasn't Beethoven, nor was it McAmis or Guilmant; the other two followed the practise of the Museum of Art and the Encyclopedia Britannica and told us the picture was painted by Bach, by Wagner, by Dickinson, and by Clokey. When anyone can write an Andante, but only one man can write a Bach fugue, or a Guilmant sonata, why do so many of us put our horses behind our carts when we are printing our recital programs?

Herr Professor of 1890 had long hair, a flowing tie, a soiled shirt, and dilapidated trousers. Mr. Frank Stewart Adams and the whole alphabet down to the late Camille Zeckwer knew it didn't pay, and all the rest of us know it signifies no ability in the arts to be eccentric in the science and pleasure of living; our greatest artists of today are they who generally have the shortest hair and the neatest clothes. Why are we

still eccentric in our pronunciation when we deal with our art? We talk to the man in the street about concerted action, but if we talk music it must be conchaittau, preighleude, pastoraleigh, and veeaul dor-kest, and of course the man in the street can't talk to us on that basis. Why are we afraid to Americanize our music along with our standards of living and scale of charges for services rendered?

We shall all soon be closing another year, entering a new one. Whether we want to or not, we shall similarly be discarding the suits we wore last year, the automobiles we drove, the motion pictures we saw, the books we read, the shows we went to—all will be things of the past. But the organ music we played, ah, that shall live forever. No law of nature shall touch that, not any of it. Not only is Bach immune from the ravages of time, but so are Widor and Vierne, and all the other pets in our repertoire. The world marches on, coins new words for new thoughts, reads new books, sees new pictures, demands new shows, rides in new automobiles, sails new boats. Why then isn't a repertoire built up on the endless-conveyor plan, new materials constantly laid in store at the purchasing end, sorted in the testing laboratory of actual program, and ninety percent discarded eternally at the out-going platform five years later?

And why won't somebody competently rehearse and competently perform in a public recital just one little piece of outright jazz?

When we know that the price-cutter is a throat-cutter in the last analysis; when we know that the minister, organist, or committeeman who not only accepts bribes but demands graft; when we know that this comes out of the quality and quantity of the organs we play, why don't we do something stubbornly persistent about it?

When we know that no man builds all the best organs and no man builds all the worst organs, but that every man in the business builds some of both, why don't we remember that when we are buying new organs? And when we know that gold is all right for wedding rings but pig-iron is better for bolts, nuts, and washers, why don't we remember that also when we are buying organs for specific audiences?



When we know that T.A.O. means what it says, but sometimes doesn't treat life as a deadly serious matter at all, why let that worry us? There was something serious to discover even when Benjamin Franklin chose to go out on a rainy day and play the youngster with a kite—certainly T.A.O. has never gone quite that far in its mirth. We do enjoy life, all of us. That congregations are dwindling tremendously is not as discouraging as it is heartening to know that what is wrong now will therefore soon be set aright by the starvation process. To realize that some salesmen are giving organs away (perhaps the factory can throw them together on the same basis) is not discouraging to the industry, because we all know that every new organ inspires some other purchaser to want a new organ, and every poorly built organ will soon play out and bring an order for another and a better organ. There is hardly any evil in the world that is without its compensating blessing. Only the one-sided man worries—because he is one-sided and doesn't see, cannot see, the other side.

Into 1931 then with confidence, all of us. And with a little more mirth and laughter, good-will and broad-mindedness, a little more

common sense—applied even to music. The Sabbath was made for man, not man for the Sabbath. The church was made for man, not man for the church. Music was made for humanity, not humanity for music. Let's make it a more cheerful business.



—JUST AS GOOD?—

The just-as-good idea may sometimes be carried too far. A famous Mus. Doc. asked his wife on her next shopping tour to stop at the local music store for a copy of Tchaikovsky's *Andante Cantabile*. The obliging clerk made diligent search but couldn't find the Tchaikovsky *Andante*. Not to lose a cash sale he returned with another *Andante Cantabile* and blandly enquired,

"Does it have to be by Tchaikovsky? Won't this *Andante* do?"

—PHILADELPHIA—
The Penna. A.G.O. at its November meeting voted hearty thanks and appreciation for the work Mr. Samuel L. Laciar has been doing in behalf of the organ world through his columns in the Philadelphia Public Ledger. November T.A.O. recorded a similar vote by the American Organ Players Club. Mr. Laciar has rendered invaluable service to the organ world by the publicity he has always been so ready to give in this great daily newspaper. May every American city have at least one Editor of his stamp.

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- Windchests with some Form of the Pitman Stop-Action
- Ventil Windchests without Individual Pipe-Valve Pneumatics
- The Direct-Electric Action
- Specific Examples of Modern Console Action
- Key-Contacts and Coupler-Action
- Combination Action
- Relay Action

Among the other chapters, not definitely dealing with electricity in organ building but having to do with other phases of the art and not fully covered by any other book, are those dealing with the Automatic Player, the Tremulant, Percussion-Tone in organ building, means of obtaining expression, pipe scales, tuning of organ pipes, development of blowing mechanism, measuring wind-pressure, etc. Especially interesting are the superb drawings showing the actual construction of all varieties of pipes, with every part and detail shown separately, and including a discussion of the Diaphones, "Cubes," and a description of pipes of extraordinary power on high-pressure wind.

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—DR. FARNAM—

An event that has moved the heart of the organ world perhaps more sympathetically than any other in recent times has been the serious illness and operation which Dr. Lynnwood Farnam underwent in October. After more or less suffering throughout his summer abroad, Dr. Farnam returned to America in the middle of September and resumed his work. He continued under increasing difficulties till October, playing as usual on the 12th, but being then compelled to give up and go to the hospital.

The recital already announced for the 13th was played, with a different program by Mr. Carl Weinrich, one of Dr. Farnam's most brilliant pupils, and Mr. Weinrich immediately set himself to the difficult task of carrying out Dr. Farnam's own programs at the Church of the Holy Communion, playing the exact program scheduled for the 19th and 20th on but one week's preparation—an evidence of sincere attachment to his teacher.

At St. Luke's Hospital Dr. Farnam was received on the 13th and placed under treatment, and the operation for gall stones was performed on the 17th. In spite of the medical skill available in this noted hospital Dr. Farnam's recovery was an exceedingly slow and tedious process, and he was not able to sit up in bed until the middle of November.

The only visitors permitted were his father and mother (who had come to New York immediately and have remained since), the rector of Holy Communion, and his close personal friend and former pupil Mr. Alfred M. Greenfield who sat on the

bench with him at his recital the day before he went to the hospital and who has spent every spare moment at his bedside since. Mr. Greenfield came to New York to study with Dr. Farnam some years ago and a close friendship grew up; Dr. Farnam played at the wedding of Mr. and Mrs. Greenfield. Dr. Farnam's father and mother lived at the Greenfield home the first few weeks after coming to New York.

The Bach Series scheduled for Dr. Farnam in Philadelphia have been indefinitely postponed. At the Church of the Holy Communion in New York City Mr. Weinrich is devoting himself to an exact following of everything planned by Dr. Farnam, abandoning his own program ideas and in affectionate tribute to his teacher presenting the programs Dr. Farnam himself had hoped to play—which is a task of no mean proportions.

As we go to press the latest report from Mr. Greenfield, who has visited his bedside many times every day, is that Dr. Farnam is slowly gaining strength again and taking interest in the things about him, with hospital restrictions slightly mollified so that a few of his closest friends are permitted to visit him for short periods. For many weeks Dr. Farnam was an exceedingly sick man and anxiety among his closest friends ran high. It is a matter of rejoicing to report that at last the danger period seems to have passed.

—T. S. B.

—NORWALK, OHIO—

Dr. Charles E. Clemens of Cleveland dedicated the Votteler-Holtkamp-Sparling Organ in the First Methodist, where Mrs. Alice Watson is organist, on Nov. 9.

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—LAWRENCE, L. I.—

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—HOWARD L. RALSTON—
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—OBERAMMERGAU—

The Passion Play proved more profitable than anticipated; though not a money-making performance, such profits as come are divided among the performers. The stage manager received \$2000, the choir-master \$1750, and performers from \$1375 on down to \$75 as a minimum for the children who participated, according to an Associated Press dispatch.

With profoundest sorrow we stop the presses on this last form to announce that Dr. Lynnwood Farnam died on November 23rd in St. Luke's Hospital in New York City. After an evident turn for the better, he suddenly became much worse and the end came slowly but surely, the famous artist expiring early Sunday evening. Funeral services were announced to be held at the Holy Communion, Tuesday, the 25th at 2 p.m.

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—THE TAYLOR OPERA—

The second opera by Deems Taylor is completed and will be published in piano-vocal score early in December, by J. Fischer & Bro. who published Mr. Taylor's first opera, "The King's Henchman," which made an unprecedented record in America. The first edition of works of this kind are invaluable; what would a first edition of "Parsifal" bring on the market today?

The new opera, "Peter Ibbetson," will be produced early in 1931 at the Metropolitan Opera House in New York City. In the mean time the publishers are producing a De Luxe autographed edition of the piano-vocal score, handsomely done in every way—which will make a prize possession for those who collect first editions of history-making works. The first edition will of course be available also in common bindings for ordinary use. A presentation copy of this most talked-of music book of the year will make a timely holiday gift. The publishers, J. Fischer & Bro. in New York City, are famous in the organ world for their extensive catalogue of contemporary original organ compositions.

—HATS OFF!—

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last the same business-like "news release" that has long been coming from hundreds of other and much more strictly business organizations. It is neatly printed on the top, in red ink, with the official N.A.O. seal, and with the full address of the Chapter.

The news message is typewritten, properly double-spaced and with good margins—the easiest kind of copy for editorial use. And, to cap the climax, the sender adds a personal message at the bottom which is of great convenience to an editorial staff, and says a more detailed account will follow the event hereon announced.

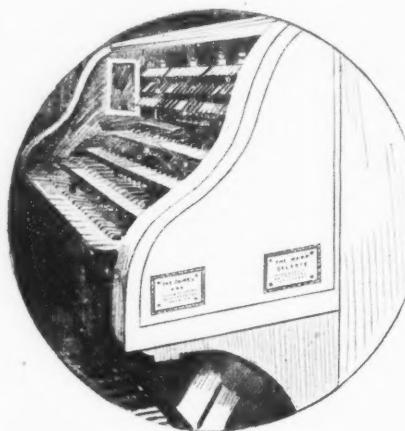
An organization handling its news in that efficient manner wins at once the goodwill and respect of an over-worked editorial office and is certain that its affairs will be given all the

recognition they are entitled to. T.A.O. office wishes every organization and every active individual would follow the same method.

The outlook becomes encouraging indeed when professional musicians begin to realize the necessity for keen business practises. Of what use is anything until a public can be interested in it?

—LICENSE TEACHERS?—

Dr. Humphrey J. Stewart, concert organist at the out-door Austin in Balboa Park, San Diego, Calif., has sponsored a bill that is receiving rather emphatic attention in the California legislature to license music teachers. Those for or against are having considerable argument as to the merit of the idea. T.A.O. offers it as a lively topic of debate for those who want to argue a great deal without getting anywhere.



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—WHITMER—

Birchard is publishing the full orchestral score of T. Carl Whitmer's Symphonic Ballet. At the opposite extreme of composition, the new hymnal of the Century Co. contains three hymntunes by Mr. Whitmer. Did anybody say anything about versatility? Mr. Whitmer is, among other things, organist of the Second Presbyterian, Pittsburgh.

—WANTED—

There is an excellent opportunity for some choirmaster to secure the services of a very unusual organist if he will address T.A.O.'s Registration Bureau. The organist in question for very good reasons wants to work only under the choirmastership of some other competent organist.

—PHILADELPHIA—

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M. E. Ward is organist, celebrated its 80th anniversary in a series of events from Oct. 26 to Nov. 2. Dr. Ward has been organist of the Church since 1888; the present building was dedicated in 1925, and the organ is a Hall. Dr. Ward has a chorus of 28 adults.

—PENNA. N.A.O.—

The 10th anniversary of the Council was celebrated Nov. 3 in a festival service of the Harrisburg Solo Choir of 70 voices at St. Stephen's Church, under the aus-

pices of the Harrisburg Chapter, and Dr. Wm. A. Wolf was honored at a testimonial dinner following the service. The organists participating were James Emory Scheirer, Frank A. McCarrell, Arnold S. Bowman, and Alfred C. Kuschwa who directed the service. The program included these anthems:

Three chorales by Dr. Wolf
"Bow down Thine Ear"—Dickinson
"Beautiful Savior"—Christiansen
"Praise the Lord"—Gretchaninoff
"I Saw the Lord"—Harris

—EINECKE—

C. Harold Einecke was "given an ovation" according to the newspaper headlines when he returned to his former position in Salem Church, Quincy, Ill., to play a recital; the audience was "more than 1000." There must be something in it when an organist can give a series of monthly recitals for years, and then draw such an audience when he returns a year later for one more recital.

—NEWARK, N. J.—

When the Old First Presbyterian dedicated 4-160 Austin late in October an elaborate and beautiful program booklet was prepared and the religious ceremony of dedication included the presence on the platform of Mr. Herbert Brown, representative of the Austin Organ Co., and an address by him in formally presenting the key to the organ. Those who know Mr. Brown best have not noticed any further clerical tendencies however. Rodney Saylor, organist of the Old First, was presented in the dedicatory recital together with Frank T. Harratt and George W. Kemmer, both of whom had extended courtesies to the purchasing committee when organs were being discussed prior to the signing of the contract.

—SO. CALIF. A.G.O.—

The Chapter presented Dr. Roland Diggle and Dudley Warner Fitch in a concert in the Adventist Church, Glendale, Oct. 18.

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Events
Forecast



Appleton, Wisc.: recital Dec. 12 and 19 by Prof. Lavahn Maesch in the First Congregational.

Chicago: lectures Dec. 8 and 22 by Prof. Frank Van Dusen in Kimball Hall.

Cleveland: recital by Arthur Kraft Dec. 1 in Trinity Cathedral.

Flemington, N. J.: Children's Choirs Christmas festivities Dec. 24 and 25.

Harrisburg, Pa.: recitals Dec. 6 and 9 by James Emory Scheirer in Salem Reformed, Bach series.

New York: recital by Ernest Mitchell Dec. 14 in Grace Church.

Do.: recitals in the new Riverside Church by Dr. Rollo Maitland Dec. 5, Firmin Swinnen Dec. 12, and Dr. Clarence Dickinson Dec. 19.

Do.: recital Dec. 10 by W. J. Kraft on the new 4m Estey in the new Salvation Army Auditorium.

Philadelphia: Bach's "Christmas Oratorio" by the Brahms Chorus under N. Lindsay Norden Dec. 2.

Winnipeg: recital Dec. 14 by Ronald W. Gibson in Westminster Church, C.C.O. auspices.

—CLEVELAND—

Dr. A. B. Stuber, well known to T.A.O. readers for his special work in music in his former parish in Canton, Ohio, dedicated the new church and Schantz organ in his new parish in Cleveland; St. Ignatius is a beautiful building with a high tower that is lighted at night. We hope to present further details in a later issue; Charles Lamb, Dr. Stuber's former organist in Canton, is choirmaster and Francesco Parisi is assistant organist; they have a boychoir of 72 voices.

—CLEVELAND A. G. O.—

About 150 organists gathered at Trinity Cathedral Oct. 20 for the second meeting of the season, when Dr. George W. Andrews of Oberlin was the speaker. Dr. Andrews has a record of 49 years of teaching at Oberlin and 55 years as organist of the Oberlin Congregational Church. His most interesting talk con-

Hugh McAmis

F.A.G.O.



RECITALS — INSTRUCTION

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sisted of a review of his many experiences through half a century. Edwin Arthur Kraft drew the largest audience in several years at the opening recital of the season at the Cathedral.

—BALTIMORE, MD.—

The First M. E. is now using its new 3-38 Austin, built to specifications by Herbert Brown of the Company's New York office, after a stoplist by H. S. Jefferson, director of music of the Maryland Casualty Co.

—SEIBERT—

Henry F. Seibert was soloist for the celebration at White Plains, Oct. 26 when the 400th anniversary of the Augsburg Confession was commemorated. He gave a preludial recital of six numbers and used compositions of Bach, Yon, Mendelssohn, Faulkes, Lemare, and Burnap. Mr. Siebert gave the opening recital Nov. 12 on the Estey in the new Salvation Army auditorium, New York.

WILLIAM ROCHE of Halifax, N. S., whose work has been the subject of frequent comment in these pages, has resigned from his church.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of The American Organist published monthly at Staten Island, N. Y., for October, 1930.

State of New York } ss

County of Richmond } ss

Before me, a Notary Public in and for the State and county aforesaid, personally appeared T. S. Buhrman, who, having been duly sworn according to law, deposes and says that he is the Editor of The American Organist and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912,

embodied in section 443. Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Organ Interests, Inc., New York, N. Y.; Editor, T. S. Buhrman; Managing Editor, none; Business Managers, none.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of total amount of bonds, stock.) Organ Interests, Inc., F. B. Buhrman, Richmond, N. Y., and T. S. Buhrman, Richmond, N. Y.

3. That the known bondholders, mortgagees and other security holders, owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (if there are none, so state.) None.

T. S. Buhrman, Editor.
Sworn to and subscribed before me this 27th day of September, 1930.

(Seal) Charles A. Wood.
(My commission expires Mar. 31, 1932)

Joseph W. Clokey

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VAN DUSEN LECTURES—
Frank Van Dusen of the American Conservatory, Chicago, is giving a series of 2-hour lectures in Kimball Hall; each lecture begins at 2:00, and is followed by a class in interpretation, on the following subjects:

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Nov. 24: Development of the Organ from 16th Century to the Present.

Dec. 8: Organ Music and Masters to the 17th Century.

Dec. 22: Organ Music of the 17th Century.

Jan. 5: Bach, His Life and Works.

Jan. 19: Ditto, stressing his larger works.

Jan. 26: Organ Composers, European School, after 1750.

Feb. 9: Franck's Life and Works.

Feb. 23: American Composers and their Works.

March 9: Organ Composition of modern English, French, German, Italian Schools.

—FAR ROCKAWAY, N. Y.—

St. John's Church opened its Austin Organ Nov. 25; the instrument is a 3-45 with Echo Organ and Harp.

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UNI. OF NORTH CAROLINA—
The 4-85-4535 Reuter Organ (stoplist in January T.A.O.) was dedicated in two recitals by Edward Eigenschenk of Chicago, Nov. 14 and 15. The University presents Prof. Nelson O. Kennedy in recitals on Nov. 23, Dec. 7, Jan. 18, Feb. 15, March 8, April 19, and May 17, and the following guest artists in a series from Jan. 4 to May 3:

Prof. C. James Velie, Elon College.

Prof. Frederick Stanley Smith, Lenoir-Rhyne College.

Eugene Craft, of Charlotte, N. C.

Prof. George M. Thompson, N. C. College for Women.

Edwin Steckel, Charlotte.

Prof. Isaac Battin, Meredith College.

WESTERN N. Y. A. G. O.—
The Chapter presented DeWitt C. Garrison in a recital Oct. 28 on the 3m Rochester Organ in St. Thomas' Church, Rochester, N. Y., in a program of Bach, Widor, Franck, and Gluck's Dance of the Happy Spirits, Holloway's Courante, and d'Aquin's Noel.

A. O. P. C. CELEBRATION—
The celebration of the 40th anniversary of the American Organ Players Club of Philadelphia drew congratulatory messages from eleven States from California to New York and from Massachusetts to Texas. Dr. Rollo Maitland's minister, Henry S. Fry's music-committee chairman, and an architect were the speakers. To celebrate also twenty years of faithful service as president of the Club, Dr. John M. E. Ward was presented with "a handsome gold wrist-watch and he was so flabbergasted that he was without speech to say even 'Thank you.'"

ST. CLOUD, MINN.—
St. Mary's R. C. has contracted with the Welte-Tripp Organ Corporation for a 3m, the negotiations handled by J. C. Cox of Welte's Chicago office.

PEEKSKILL, N. Y.—
St. Peter's Church dedicated its Austin Organ Oct. 29, Miss Muriel E. Clinton, organist of the church, presiding. The following recitals were given during November: Miss Clinton on Nov. 5; Albert F. Robinson on the 12th; 18th, Channing Lefebvre; 24th, Dr. Miles Farrow.

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FORT WORTH A.G.O.— The Chapter held a meeting Oct. 20 in Central Methodist, with Miss Maybelle Boaz as hostess at the dinner, and a program of organ music by Mary Richardson, playing Guilmant and Faulkes; Louise Kersh, in Widor, Brahms, and Farley; Nathalie Jessup, playing Mendelssohn's 4th Sonta and the Boellmann Priere; and William Barclay, playing Franck's Piece Heroique. Nov. 24 the meeting was held in the Polytechnic Methodist.

WINNIPEG C.C.O.—

The 5th annual Church Music Conference was held Nov. 3 and 4 with choral evensong in All Saints' and an evening service in Knox Church, with the following anthems presented:

"Glorious in Heaven"—Vittoria
"O Light of Life"—Bach

"Sanctus"—Palestrina

"And I saw another Angel"—Stanford Descants by Alan Gray and Geoffrey Shaw were featured in two of the hymns. The Sunday afternoon recitals of the Center's present schedule are by H. Hugh Bancfort, Nov. 16; Ronald W. Gibson, Dec. 14; Filmer E. Hubble, Jan. 11, and Herbert J. Sadler, Feb. 1.

MISSOURI A.G.O.—

Clokey's Symphonic Piece for organ and piano was presented Oct. 27 in the Chapter's program at Kingshighway Presbyterian, Mrs. David Kriegshaber hostess and pianist, Paul Friess organist; the Intermezzo had to be repeated to satisfy the audience, and Chopin's 2nd Mvt. of the Em Concerto was used as an encore. The second part of the program dealt with the liturgical service, with full explanatory remarks by Miss Louise Titcomb. The Catholic service was discussed by Mr. Skipworth, and the Jewish by Mrs. Kriegshaber. The famous composer, E. R. Kroeger, commented on the scarcity of good church music among current publications.

GRAND RAPIDS, MICH.—

Palmer Christian dedicated the 3-58 Kimball in Grace Church Oct. 31; the instrument is a memorial of Emily J. Clarke. Specifications were by R. P. Elliot in consultation with Mr. Christian and the organist of the Church, Verne R. Stilwell. The entire organ is expressive, the Great being separately enclosed and the Pedal carefully distributed in the other chambers for best effect. The bench is adjustable for height; Chimes dampers are controlled by a locking pedal, and there is a locking pedal also for Chimes soft stroke; the Choir chamber has shutters also in its back wall, opening into the

Parish House, which may be opened at the console for processional; there is a Universal Independent Crescendo Coupler; the Register Crescendo is arranged to silence Tremulants and Percussion at a selected point; Onoroffs in the key-checks give control of Pedal Organ by manual Combons; and there are 43 Combons in all.

New York

Miss Edith E. Sackett of the Fort George Presbyterian, brought back an average of 85% with her Junior Choir in the October contests held in Hotel Astor; winning the cup three years in succession makes it a permanent prize. The Fort George organization under Miss Sackett's direction consists of a junior choir and a special soloist, Miss Geraldine Rieger—who in a recent concert turned over the proceeds to the Fort George juniors for the purchase of silver service crosses awarded for perfect monthly attendance.

William A. Goldsworthy in the famous St. Mark's in the Bouwerie has a choir of 12 men this year, and a more strenuous program of novelties than ever before. This famous choir "will match any male choir in the country" and visitors to the City will do well to hear the afternoon service.

A daughter to Mr. and Mrs. Leopold Stokowski was born at the Stokowski residence in New York City; Mr. Stokowski, the famous conductor of the Philadelphia Orchestra, was for some years organist of St. Bartholomew's, New York, which post he relinquished when he determined to abandon the console in favor of the baton.

A piano with two keyboards was demonstrated in recital in Wanamaker's store, by the inventor's wife, Winifred Christie-Moor, Oct. 30.

Dr. Clarence Dickinson during November at the Brick Church gave a series of services on "gems of spiritual song,"

illustrating five Psalm texts with music by many composers.

Labor Temple, of which Stanley Day is organist, is now using its new Austin, a 3-33 with Chimes; there are 45 Combons, 24 Couplers, and the usual console conveniences.

Westchester County's 7th annual music festival is announced for May 20, 22, and 23, under Albert Stoessel's direction.

Hillgreen, Lane & Co. are erecting a 2m in St. Luke's Mission Chapel, under the supervision of Gustav F. Dohring, the firm's New York representative; the organ is being placed at the rear and above the alter, over the Vestry room, the only place available.

Dr. Clarence Dickinson at Union Theological Seminary on Oct. 31 gave Verdi's Manzoni Requiem with a chorus of 50 and four soloists.

Mr. Seibert's first program of the season as official organist of Town Hall was played Nov. 21, using compositions by Mendelssohn, Bach, Nevin, Wagner, and Yon.

Harold Vincent Milligan opened his 4m Hook-Hastings in the new Riverside

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Church Nov. 14—the first in a series of recitals, as announced in November T.A.O.

Miss Ruth Julia Hall, of the old John Street M. E., is giving an unusual series of Thursday musicales at 4:30; first is an organ program, then a talk on some music subject, and then a piano program, all by Miss Hall.

Prof. Samuel A. Baldwin has resumed his recitals at the College of the City of New York, where he plays every Wednesday and Sunday afternoon at 4 o'clock. Prof. Baldwin gave his 1289th recital late in October.

Morris W. Watkins in the Church of the Savior, Brooklyn, offered an unusual program Nov. 16 as the first in an enlarged series this season, for afternoon and evening service. At 4 on the 16th his program was Brahms' "Song of Destiny," Palestrina's "I Will Magnify Thee," George Mead's "Benedictus Es," Dickinson's "List to the Lark," and Holst's "Eternal Father." Mr. Watkins calls the Meade "Benedictus" "the finest of its kind."

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—KILGEN—

The First M. E., Pueblo, Col., has contracted for a 3-38 with Harp and Chimes. The instrument is in the nature of a re-order, in that the present minister of the church was formerly pastor of another church where a new Kilgen had been installed. The interesting features of the stoplist are the choice of string-tone for the 16' stops of Great and Choir, the usual smooth 8' crescendo that has characterized recent Kilgen specifications, ample pianissimo 16' Pedal tone, and two Ripieni, one of 5 and one of 7 ranks. To further increase the ease with which the modern organist can secure varied registration effects the inexpensive but effective synthetic method is used for a Quintadena in the Swell and an Oboe in the Choir.

St. Mary's Church of the Incarnation, Hazleton, Pa., has ordered a 2-25, with case and display pipes.

St. Joseph's Hospital, Elmira, N. Y., has contracted through the New York Kilgen office for a 2-13.

Zion Lutheran, Johnstown, Pa., J. Griffith, organist, has contracted for a 3-54, through Alfred G. Kilgen; the chancel organs will be on both sides of the chancel and there is an Echo Organ of six stops with an Echo Pedal at 16' and 8'. The console will be on a movable platform and a 10 h.p. Orgoblo supplies the wind. Chimes are available from Great and Echo, and Harp from Choir; the reeds are Gt. Tromba, Sw. 16' Waldhorn and 8' Cornopean and Oboe d'Amore, Ch. Corno di Bassetto, and

Echo Vox Humana. The Swell includes 1 3/5' Tierce and 2 2/3' Nazard.

Nov. 2 Walter Flandorf gave the dedicatory recital on the Kilgen in the Church of Peace, Chicago. Mr. Flandorf also opened another Kilgen in Plymouth, Ind., Oct. 21, and Oct. 26 gave a recital on the new Kilgen in the Steuben Club, Chicago, using an all-German program.

Alfred Schehl gave the dedicatory recital on the Kilgen in the First Baptist, Newport, Ky., Oct. 19.

The historic Third Baptist, St. Louis, dedicated its new building and new Kilgen organ Nov. 9, Miss Katherine Carmichael, organist. The old church was destroyed by fire some two years ago; it was the scene of many gatherings of the local organic fraternities, and here such artists as Pietro Yon appeared in recital. The auditorium seats 2000.

—OBERLIN—

At a special audition in Finney Chapel Oct. 26 Bruce H. Davis played Dr. Andrews' new Sonata in B-flat for an invited group of students and faculty.

John Earl McCormick, formerly of the theory department of Whitman College, Walla Walla, Wash., is in Oberlin this year doing work towards his Master's Degree.

Walter Blodgett, formerly of the University of Chicago and First Unitarian, Chicago, is enrolled as a senior in Oberlin College and will complete his course in June. He is at St. Andrew's Episcopal, Elyria, this year.

Wilbur Rowland who has been at the First Congregational, Toledo, the past two years is again at Shorter College, Rome, Georgia; he was there in 1926-28.

Leo Holden of the teaching staff at Oberlin gave an unusually well-played recital on the new 3-45 Skinner in Warner Hall Nov. 6th. He played the Jepson Pastel, and compositions by Franck, Vierne, Dethier, Reger, and Andrews.

Kenneth Holt gave his senior recital on the 4-80 Skinner in Finney Chapel, Nov. 10.

—LOS ANGELES—

The Moller organ in Florence Avenue M. E. was dedicated Nov. 5 in a recital by Alexander Schreiner.

—WHEATON, ILL.—

Gary Memorial M. E. dedicated its new building and the 3-43 Austin on Oct. 19, Miss Elisabeth Spooner, organist. The organ includes Harp and Deagan Chimes.

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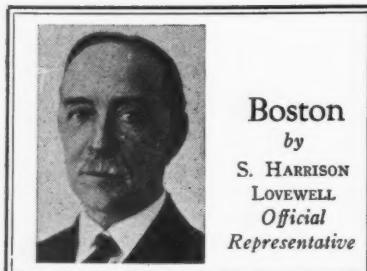
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Novelty is the spice of the evening services at Dudley Street Baptist. Under the clever organist William T. Samsel there was instituted recently a series of "National Nights" consisting of Irish, Scotch, Indian, German, etc., at which were sung groups of folksongs and church music. On the German program there figured three old chorales sung a cappella by a chorus of 50; in one chorale the original German text was used. This church seats 1200 and several hundred more were unable to get entrance.

At Christ Church, Quincy, where he plays a 2m Laws, Edward B. Whitredge is arousing interest through the performance of standard cantatas. Recently the boychoir sang Stainer's "Daughter of Jairus," now rarely heard as a whole.

A 2-26 Casavant was dedicated in October in the First Parish Church, Belmont, as a memorial to Edward P. Atkins. Chimes and Harp are included.

The Germani recital at the Old South Church under the auspices of the New England A.G.O. attracted a fairly large audience at one dollar a ticket. The program was played with perfect technic and a calm reserve. It failed to arouse much enthusiasm.

Following established custom, the New England Chapter after featuring Germani passed on to a member of its own forces for the next recital. Emmanuel Church with its great Casavant was the place and Albert W. Snow the organist.

An organ and voice concert was given in October at the First Congregational, Waltham, by Walter F. Starbuck and Leon F. Gay. No legitimate organ compositions were played but the program was unique in that it featured five of Wagner's music dramas.

So far as has been learned, Tremont Temple has not yet made contracts for its organist. There are rumors and that is all. The music committee adopted an original way in the hearing of candidates.

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As the Temple has a broadcasting station, the candidate plays for radio audience for an hour. By invitation, I attended the recital of Herbert Hooper. Only three or four persons were visibly present in the vast auditorium, but who can tell how many of the interested members of the congregation may have tuned in to hear the music?

St. Barnabas' Church, Falmouth, recently has been seeking an organist, as the former incumbent went to the Episcopal Church in Reading. Thus far it has been reported that there were 18 applicants which the committee reduced to three. The number of candidates is mentioned to show the difficulty of obtaining church work in or near Boston. Falmouth is fully seventy-five miles from Boston and inconvenient to reach.

The First Baptist, Brookline, has given its position to Walter Howe of Andover, a brilliant musician and scholar. Mr. Howe for several years had charge of the music at the First Parish, Meeting House Hill, and continues at Abbott Academy as music director.

—LARCHMONT, N. Y.—

One of the most beautiful new churches in the East was the scene of a notable ceremony here on Nov. 3 when Robert N. Platt, organist of the Church, dedicated the new Aeolian Organ in the Larchmont Avenue Church. John Russell Pope was the architect of the Church and the Aeolian Company was chosen to supply an organ that would be as distinctive as the edifice itself. The verdict was unanimous that both building and organ were the products of master artists.

—MEHAFFEY—

Ernest L. Mehaffey of New York City gave a recital Nov. 3 in the Congregational Church, Bridgeton, Me.; Nov. 13 in the Central Congregational, Battleboro, Vt.; Nov. 14 in the Church of Christ the King, Rutland, Vt.; and Nov. 21 in the Baptist Church, Stafford, Conn.

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—TEXAS A.G.O.—
Mrs. Charles R. Mitchell, of Central Christian, was hostess for the October meeting, when Miss Katherine Hammons lead the discussion of The Church as a Community Center for Music. Mrs. E. R. Brooks, Mrs. Forrest Reed, and Miss Alice Knox Ferguson then played one number each, as special favorites of their respective congregations, the numbers being Hollin's Intermezzo, Dickinson's Reverie, and Yon's Gesu Bambino.

Detroit

By ABRAM RAY TYLER
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There is something new under the sun. Our women organists who, I understand, feel themselves discriminated against, have formed a society of their own, to encourage themselves and seek publicity for women organists. I and the whole T.A.O. family offer them congratulations and we promise them every consideration.

The choir situation is seriously disturbed here because of finances; one instance is the Woodward Congregational which has taken a radical step and gone back to an octet of men's voices.

Such theater organists as did retain their posts almost entirely disappeared under the discouragements of the strike called in September; however some of them are again hard at work at their

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consoles, though I fear the vast majority are permanently out.

The Michigan A.G.O. used their Oct. 21 meeting for many serious discussions, among them a discussion of the Guild Exams. The topics of interest were the practicality of the Exams and the high percentage of candidates who failed last June. The report says, "We shall probably devote considerable time to this subject in the near future and you may be prepared to hear from the Michigan Chapter in no uncertain terms. We of the Middle West are not tied to any tra-

ditions of the Continent or the British Isles and can't see the use of certain things which certainly do not come into the daily experience of every competent organist." . . . One of the organ test pieces received condemnation, for one could hardly conceive of an occasion upon which to use it after it was learned."

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The present contribution, although longer than usual, is a general record rather than a detailed comment.

First, as regards organs new and rebuilt, perhaps the most striking instance is that of the organ in Pollokshields Parish Church, Glasgow, at which my son, Purcell J. Mansfield, presides. An evening was devoted to a recital by Mr. Mansfield (the program including Stoughton's By the Waters of Babylon) given on behalf of the Organists' Benevolent

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League, and preceded and followed by an explanation and demonstration of the instrument to members of the Glasgow Society of Organists and the general public. The interest taken by the latter was so marked that long queues were formed in the street, and the spacious and beautiful church crowded to its utmost capacity.

In memory of my lamented friend, Josiah Booth, a Tuba has been added and a memorial plaque affixed to the organ in Park Chapel, Crouch End, London, the instrument on which he played for so many years.

The organ in St. George's Hall, Liverpool, will, Mr. Ellingford tells me, be placed under reconstruction very shortly. I attended one of Mr. Ellingford's recitals in July, on which occasion he played my son's Passacaglia, and I was delighted to notice the increased and appreciative audience. Rushworth & Dreaper, of Liverpool, are erecting a new organ for the Philharmonic Hall in that city. The specification has been designed chiefly with a view to the use with an orchestra. The firm last named are undertaking the reconstruction of Dr. Alfred Hollins' organ in St. George's West Church, Edinburgh. A new concert organ of 3 manuals is to be erected in Victoria University, Manchester.

So much has been written concerning the re-opening of St. Paul's Cathedral and its reconstructed organ—now probably the finest cathedral organ in the world—that it will only be necessary here to state that the full stoplist of the 5-88 instrument, as well as a record of Dr. Stanly Marchant's opening recitals, will be found in *The Musical Times* for August.

The recitals at Alexandra Palace, London, now considered to be one of the finest concert organs in existence, were given during September and will be resumed in November by the organist, Reginald Goss-Custard, a grand-nephew of Sir John Goss.

It is stated that the mother of Miss Amy Johnson, the celebrated aeronaut, was at one time organist of Princes Street Wesleyan Church, Hull.

The attendance at the Three Choirs Festival at Hereford, early in September, was smaller than usual, and the new works produced made but little impression.

Rutland Boughton is of opinion that organs are put into churches to hide the fact that people can no longer sing. He thinks they, together with pianos, should be destroyed. He does not say what

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measures he would employ to exterminate the present performers upon these instruments. The records of recent organ reconstructions show there is not the slightest prospect of his drastic suggestion's being carried out.

Recent changes of position include the appointment of C. L. Hylton-Stewart to Chester Cathedral, he being succeeded at Rochester Cathedral by H. A. Bennett, of Doncaster Parish Church, and Mr. Bennett by Dr. G. P. Saunders. C. E. Osmond, a pupil of Dr. Alcock of Salisbury, has been appointed to St. Alban's Cathedral. A. Meale has resigned his voluntary work as organist at the Free Church Union Festivals held annually at the Crystal Palace, London. He is succeeded by Dr. E. Thiman mentioned in a preceding paragraph of these notes.

Amongst recent deaths I regret to record Dr. E. T. Sweeting (b. September, 1863), sometime organist of St. John's College, Cambridge, and Dr. G. J. Bennett (b. May 5, 1863), for 35 years organist of Lincoln Cathedral. Dr. Bennett's works on counterpoint will long remain as evidences of his scholarship and sound theoretical attainments.

Since the opening of the organ in St. Paul's Cathedral last summer, few efforts in the direction of organ reconstruction have aroused so much interest as the rebuilding of the organ in St. George's Chapel, Windsor. Here a magnificent four-manual, after nine years of more or less repair, has been divided and, for the first time in organ history, "constructed with complete independent control from two keyboards." The two performers are visible to each other, and the stop-control of each console are quite independent of the other. The rebuild has been carried out by Walker & Sons, and Rothwell & Sons, the latter being the inventor of the double and independent console arrangement.

Another reopening was that of the organ in Carlisle Cathedral, celebrated on Oct. 10, by a recital by H. Goss-Custard, of Liverpool Cathedral. I also understand that Messrs. Willis have obtained a contract for the installation of a 4m in City Hall, Sheffield, a building now in course of erection.

Amongst organ appointments of recent date there may be mentioned that of Dr. G. Bennett at Lincoln Cathedral.

*The two-console control may be new to England but it has been used in America for many years and in many organs.—Ed.

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An ex-service musician voices in The Musical Times the grievances of organists who have returned from the Great War (or, as some would prefer to term it, the Great Murder) able-bodied, but only to find their positions filled by men who were too old, exempted, or too young to participate in that tremendous waste of men and money. The writer is particularly severe upon the English Cathedral authorities who, he states, have only bestowed five positions to ex-service men. Here attention may be drawn to the shameful closing of the door (or, better perhaps the slamming thereof) by the last-named powers, in the face of almost all musicians over 30 years of age, thus placing a premium upon inexperience and a discount upon its opposite.

Speaking concerning the selection of church music by organists and choirmasters, G. A. Cooper very largely agrees with the views expressed in that able article on Modernistic Music which appeared in THE AMERICAN ORGANIST in October. He says, repeating or re-echoing what I have been saying and writing for some years past, that in avoiding certain progressions and peculiarities of music of the last century, "composers have attached themselves to new ones with still more insistence." Hence it is that by far the larger portion of the so-called modern church and organ music exhibits characteristics which do not prove its originality but merely serve to give it a date.

It now becomes necessary to mention the death, in the prime of life, of an excellent musician and friend, Albert E. Tucker, F.R.C.O., of Bristol. After holding various positions in Bath, Mr. Tucker was for a time organist of the Parish Church, Clifton, finally succeeding W. Haydn Cox at the Parish Church of Westbury-on-Trym, near Clifton. Mr. Tucker was the efficient local secretary of the London College of Music, and his loss will be felt not only officially and locally but, personally, by many pupils and friends.

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—ERNEST F. JORES—
Mr. Jores is giving Sunday afternoon programs in Christ Church, Montpelier, Vt., and Nov. 21 gave a recital on the 3m Estey in Bethany Congregational; and Nov. 10 he gave a piano recital of his own compositions in Montpelier. His new symphony has been arranged (by the composer himself) as an organ sonata, and will likely be produced this season along with other new works written since Mr. Jores moved from New York to Montpelier.

—PARIS—
The French court on Nov. 6 gave judgment against an opera singer who had departed from America with an unpaid bill for advertising in the famous Musical Courier. The Courier brought suit for the balance, \$750, which the court awarded in full.

—LONG BRANCH, N. J.—
St. James' P. E. has contracted, through Gustav F. Dohring, for a 3-46 Hillgreen-Lane Organ.

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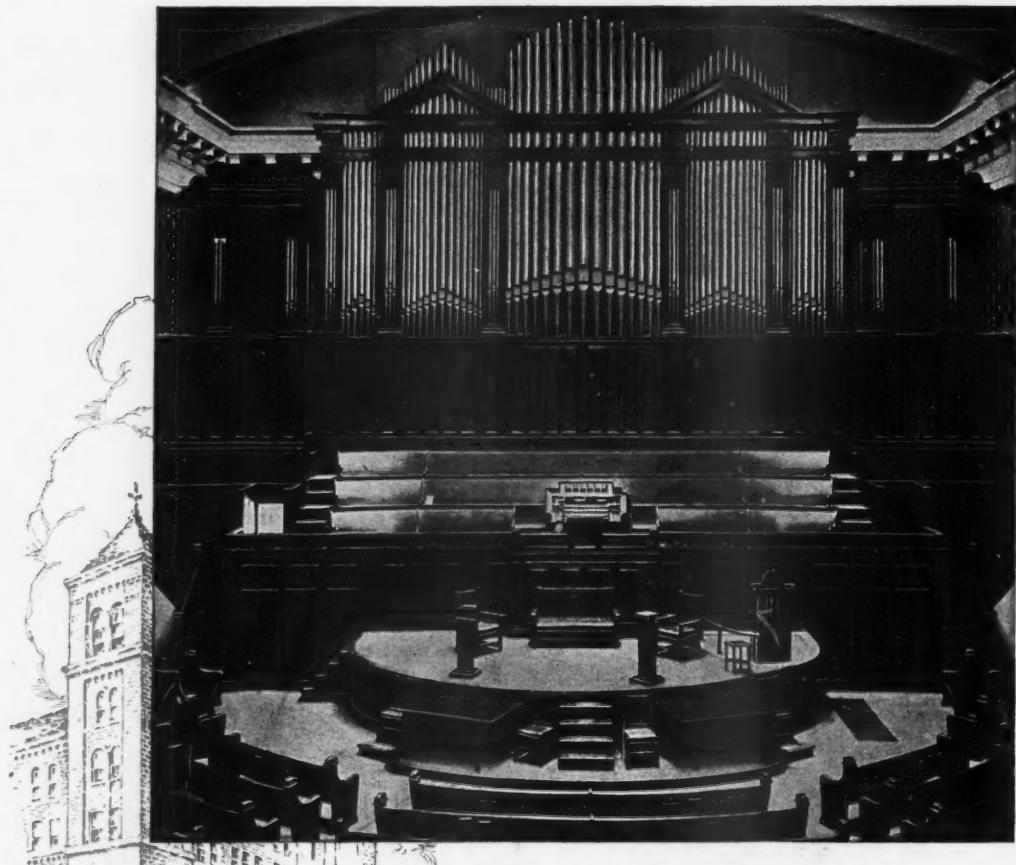
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